

vogue

ortense

LISSUE THE NEW FABRIC HANDKERCHIEF



In all modish colors to match
the summer gown

LISSUE colors, moreover, are guaranteed fast, by an unequivocal offer of *six new handkerchiefs free for every one that loses color in the laundry.* This is the only color handkerchief in the world that bears such a guarantee. Also sold in All White.

LISSUE is a wonderful new handkerchief fabric, soft as thistledown, fine as gossamer and durable. Sewn with the finest possible hemstitch finish—twenty-four stitches to the inch, while many handkerchiefs at twice the price have only fourteen.

From England to you for 25c.

The registered "LISSUE" label appears on each handkerchief. Insist on the genuine.

If your dealer can't supply you, send us his name and 25c. for sample handkerchief to be mailed to you prepaid. Booklet and sample of fabric mailed free on request.

Address Dept. 10

The Tootal Broadhurst Lee Company, Ltd.
92 Grand Street, - - - New York



Exclusive Spring Fashions from the Cleverest Couturiers of Paris

—together with modifications of the latest foreign styles, produced in our own workshops—are now assembled in what is recognized as the most perfectly appointed establishment for the sale of Women's Wear in this country.

The fact that this store is located *in the heart of the most fashionable shopping district in America* does NOT necessarily imply higher prices than you would expect to pay in less pretentious shops. Comparison of our *values* will prove conclusively that *sensible* prices DO prevail in every department.

Whether "shopping-to-see" or "shopping-to-buy" you are welcome to view our

Charming Display of New Spring Fashions

Plain-Tailored and Demi-tailored Suits; Coats for steamer, motor, touring and general wear; Wraps and Mantles; Gowns and Dresses; Hand-made French Blouses, Over-Blouses and Tailored Waists.

The Millinery Salon presents exclusive Paris modes for Spring—the charming grand dame Hats of Caroline Reboux; the new Helmet and Jockey styles of Paul Poiret; the smart little Sailors of Suzanne Talbot; the chic Lingerie and Louis XVI styles of Jeanne Lanvin, and the beautiful combinations of colorings by Georgette and Marie Louise.

J. M. Gidding & Co.
564-566 AND 568 Fifth Avenue. 46TH AND 47TH STS.
New York

Hand-Made, Real Lace-Trimmed Waists at Popular Prices



New Spring & Summer Style Book

"CORRECT DRESS"

A complete assortment of Spring and Summer Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Catalogue mailed out of town free upon application.

Address Department H.

Women's Sizes: 32 to 44 Bust.

38—HAND-MADE WAIST of sheer white French batiste, handsome yoke of real Irish lace, daintily hand-embroidered, finely tucked front and back and trimmed with real Cluny lace..... **11.50**

40—HAND-MADE WAIST of fine white marquisette, front and sleeves hand-embroidered in Copenhagen blue, rose or violet, front and back finely tucked and trimmed with real Irish crochet beading..... **13.75**

46—HAND-MADE WAIST of sheer white French batiste, front, back and sleeves finely tucked, hand-embroidered and trimmed with real Irish lace in yoke effect, real Cluny insertion and hand crochet medallions.... **9.75**

Misses' Sizes: 14 to 20 Years.

42—HAND-MADE WAIST of sheer white French batiste, finely tucked front and back, hand-embroidered in dainty pattern and trimmed with real Irish lace in yoke effect, hand crochet medallions and real Cluny lace **7.50**

44—HAND-MADE WAIST of sheer white French batiste, yoke of real Irish lace, hand-embroidered in floral pattern, finely tucked front and back, trimmed with beading and insertion of real Irish lace..... **13.75**

Models 38, 42, 44 and 46 can be furnished in washable French voile for \$2.00 extra.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Women's and Misses' Polo, Serge and Raincoats at Popular Prices



Women's Sizes: 32 to 44 Bust

48—SMART MANNISH RAINCOAT of light weight Ottoman cloth with rubber back in tan, brown, gray, olive, navy or black; collar can be buttoned high to neck or worn open, adjustable cuffs, large patch pockets 7.50

50—STYLISH RAGLAN RAINCOAT of satin Gossamer rubber in tan, gray, olive, navy blue or black; collar can be buttoned high to neck or worn open; full sleeves, patch pockets (guaranteed shower-proof)..... 12.75

52—ENGLISH POLO COAT, mannish box model, with belt, and patch pockets, of domestic polo cloth, tan or gray 18.50

Misses' sizes: 14 to 20 years

52-A—Same model of tan or gray vicuna polo cloth or ratine polo cloth; also stylish check or plaid polo cloth in tan, gray or brown coloring..... 29.50

52-B—Same model of imported camel's hair cloth in white, tan, brown or light or dark gray..... 39.50

54—TAILORED COAT of navy blue or black wale worsted serge, tuxedo collar; also cuffs of tan canvas embroidered in harmonizing colors, lined to waist with satin; same model in black and white checked English worsted or tan pongee silk..... 18.50

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

*New Spring & Summer
Style Book*

"CORRECT DRESS"

A complete assortment of Spring and Summer Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Catalogue mailed out of town free upon application.

Address Department H.

GAGE MILLINERY



This drawing shows one of our early Spring styles in dress hats.
On display and for sale at leading retail millinery establishments.

Send 2 cents for our Style portfolio, containing other drawings of
dress hats and tailored models, fully described. Address Dept. "R2"

Gage Brothers & Co., Chicago

OBEY THAT IMPULSE



Life



Do Glad Rags Tempt You?

If so, be mellifluously, melodiously, materialistically and magnificently modish, and rush off at once and get Life before it is too late. Life's Fashion Reform League, now running, reveals all the secrets of style. Nothing extenuated and everything set down without malice.



Avoid Reading This

It simply calls attention to the fact that Life is something that no self-respecting person can get along without. It contains no information of any sort, but is absolutely guaranteed to give you an atmosphere harmonious and gregarious geniality that you can get nowhere else for five dollars a year. 44 pages a week of the best work done by all the leading artists and humorists in the country. No other paper can afford to do this. Send for a sample copy, or remit five dollars for a year's subscription. (Canadian \$5.52, Foreign \$6.04.) If you prefer a trial subscription for three months, fill out the coupon on this page.

Special Numbers Coming

Easter Number, on April 6. Look for Child Feeding Rabbits, as depicted by Coles Phillips, the greatest Colored Cover artist in America. This number is an extra number, containing almost double amount of material as in ordinary number.

Burglar's Number, on April 13. Do you burgle? Get this number and learn. Pleasant hours, with periods of delightful solitude.

Dog Number, on April 20. Are you fond of Dogs? This number is devoted to Man's Best Friend. Dogs of high and low degree form in its pages a wonderful canine society.

Commuter's Number, May 4th. Another big special devoted to suburbanites. Every kind of commuter depicted.

Subscription \$5.00

Canadian \$5.52

Foreign \$6.04



Enclosed find one dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

Open only to new subscribers; no subscriptions renewed at this rate. This offer is net.

Life, 67 West 31, N. Y. City

BOOKLET BY REQUEST

When buying, insist that you get the *American Lady Corset* (it means a better figure and a more perfect fitting gown for you). Also insist that you get just the right model of *American Lady Corsets* for your individual figure.

For any further information you may require in regard to *American Lady Corset* styles, or styles in general, write us, addressing your communication to our expert authority on fashions, *Madame F. V. Care American Lady Corset Co., Detroit.* She will be only too glad to respond promptly.

American Lady

CORSETS

The Fashionable Figure

shows radical changes this Spring. We have, as usual, anticipated these latest fashions and have designed our Spring corset models to meet every demand of the incoming vogue. Wear an *American Lady Corset* and your correct style is assured.

If you cannot buy *American Lady Corsets* in your town, we will send you direct the models you wish upon receipt of the retail price.

AMERICAN LADY CORSET CO.
NEW YORK DETROIT CHICAGO PARIS

AT YOUR DEALERS
\$1 to \$10

MADE IN MANY MODISH MODELS

Renard



Dash Model
\$7.50



Regina
\$5.00



The Helmet
\$30.00



Marjory
\$10.00



Modèle Paul Poiret
\$12.50

PRESENTING DISTINCTIVE RENARD CREATIONS—BUT EXCEPTIONALLY MODERATE PRICES

REGINA MODEL—Hand-made Toque, crown design, silk loops and coral straw buckle; Spring colorings.

Special: At

5.00

DASH MODEL—Hand-made, roll sailor, straw quills, velvet or satin facing, Spring shades.

Special: At

7.50

MARJORY—Large Hair Shape. Trim of rose leaves, and large ribbon rosette. Newest shades.

Special: At

10.00

Renard

Millinery

SPRING 1911.

POIRET MODEL—The furor of the hour in Paris. Tagal, Hemp, Yeddo, and Jap braids, velvet and silk trimmed.

Special: At

12.50

THE HELMET—After Reboux. All newest braids, trim of uncurled Ostrich and French Plumes.

Special: At

30.00

Above models sent to any address on receipt of price—subject to return if not approved.

RENARD "OUTERWEAR OF INDIVIDUALITY,"

Correspondence and Mail Orders Invited.

14 and 16 West 23rd Street, New York

“Thank you for admiring
the fit of my gown”



Yes; it is the corset that
does it. This gown was fitted
for me over one of the

MODART CORSETS
"THE IMPROVED FRONT LACED"

Just see how it clings to
the beautiful lines brought out
by the corset, and notice the
corset itself.

It brings out lines I had
often admired in other women,
but did not know I possessed.
No other corset has done this
for me.

This is due to the *Improved
Principle of Front Lacing* that
is to be found only in

MODART CORSETS
"THE IMPROVED FRONT LACED"

YOU must ask your dealer to show
you this distinctive, wonderfully
well made corset, or if you find
he does not sell MODART corsets,
you can get the name of a dealer who
does by writing

THE MODART CORSET COMPANY

SAGINAW, MICHIGAN

NEW YORK OFFICE: 225 Fifth Avenue



Best & Co.
Fifth Avenue at 35th St.

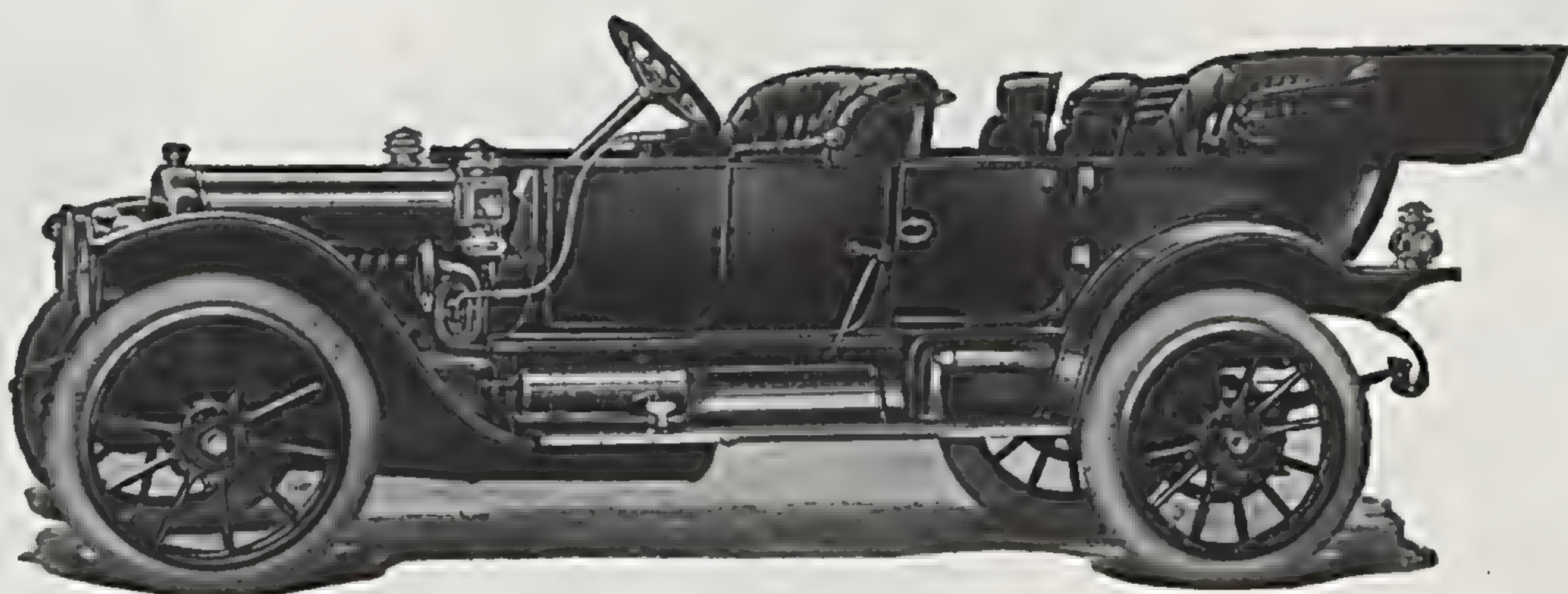
Spring Millinery Suits and Dresses

Newest modes for
Spring and early Sum-
mer, featuring the
latest Parisian novel-
ties in all the correct
shades and materials.
Including many
original and distinc-
tive effects, designed
exclusively by us.

**For Small Women
Misses and Girls**

Fifth Avenue at 35th St.
New York





Performance is the Only Measure of a Motor Car

THERE is just one thing which we all need to know about any motor car to be judges of its real value—we need to know its record of performance in the hands of owners. Not only its record for sturdiness and reliability, but for economy in fuel and oil consumption as well as maintenance expenses. From the crowd of meritorious cars, to which have been applied the various tests of price—quality—or luxurious and extravagant equipment—from this mass of reliable motors comes one car which seeks to be known by its efficiency and econo-

my in operation. This car—the White—is gasoline-driven and has all the refinements of manufacture which modern engineering sciences can supply. The cylinder casting is en bloc—the motor is the long stroke type—the transmission is selective with four forward speeds. In fact, nothing has been neglected, nothing omitted which could make a car better. It is built to endure. Larger and more cumbersome cars have been built, more powerful and consequently wasteful cars are built—but no factory, either at home or abroad, builds better.

Why White Gasoline Cars Are Economical

THE White cars are economical because they are well built—proper steel alloys being used in the construction throughout. They are economical because they have four moderate sized cylinders—because they have the long-stroke engines which permit these moderate sized cylinders to develop more than 30 horse-power—because they have four forward speeds, allowing the driver to select a gear suited to the road condi-

tion—because being of moderate size and weight, White cars are easy on tires, the largest single item in upkeep expense.

BY every test of performance, the White car is the one that satisfies the greatest number of requirements—it does everything that may be done with any car—goes anywhere any car may go, but at a lower cost, and that is its demand upon your attention.

May we send you our new catalogue and testimonials of owners?

The White  **Company**

852 East 79th Street, CLEVELAND

"S and X"

THE NATIONAL WOMAN'S EXCHANGE

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order, but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S and X."*

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (for example, No. 40-C, April 1st, 1911). Then enclose this envelope in an outer envelope addressed to us as follows—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

ARTICLES mentioned in the following advertisements are not for inspection at the office of Vogue. Write to the advertiser (as explained above) for full particulars.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles value at \$5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

BLACK chiffon cloth evening gown, \$30. Pink satin evening gown, \$35. Blue foulard dress, \$20. All silk lined, size 36. Yellow lingerie dress, \$35. White lingerie dress, \$25. No. 214-A.

GREEN cloth suit, braided, with tan leather vest and collar, in good style, \$35. White cloth evening coat, open-work braiding, three-quarter length, \$25. Lavender silk house dress, trimmed in black and silver net, good style, almost new, \$25. Catawba broadcloth suit, velvet and silk braid, \$30. Black embroidered chiffon, worn twice, plenty of material for modern gown, \$40. All above 34-36 bust. No. 215-A.

BABY lamb coat, 34-36 bust, 26 length, worn twice, cost \$250, price \$125. Hudson Bay sable muff and stole, both trimmed with tails, in perfect condition, price \$125. Furs from Revillon. Callot model gown, bought February, 1911, never worn, blue brocade crepe de chine, black marquise over-dress, 34-36 bust, cost \$150, price \$75. All must be sold because of mourning. No reasonable offer refused. No. 216-A.

ASHES of Roses tailored coat and skirt with chiffon waist, bust 40, cost \$115, sell \$25. No. 217-A.

ATTENTION of collectors is called to a rare collection of antique embroideries valued at \$3,000, consisting of handkerchiefs about 20 inches square, 2 round Dutch collars about 2½ inches and 3½ inches wide respectively and 2 pairs of cuffs; may be seen in New York City; the embroidery were done over a century ago by advertiser's ancestors in Italy. No. 212-A.

WANTED immediately, winter tailor-made suit, black or navy, heavy serge preferred. Must be smart model, very reasonable. Give full description; 38-40 bust, 26 waist, 43 hip, 38 length. No. 25-B.

SABLE scarf of six skins, not worn six times, valued \$1,500, will take one-half. Can be seen in New York on request. No. 219-A.

TWO HANDSOME gowns, size 36; tan ottoman silk afternoon frock, made by Marshall Field, cost \$90, sell \$45; white lace robe, cost \$300, sell \$150. No. 221-A.

WHITE broadcloth evening cape, kimono sleeves, sell \$25. Short pink chiffon dancing dress, size 36, sell \$20. Fine condition. No. 222-A.

TAILORED hat, by Gage, black velvet caught together on either side by black silk frogs; never been worn; cost \$20, sell \$7. No. 223-A.

CAMEL'S hair shawl, perfect condition; cost \$350. Best offer accepted. No. 224-A.

PARIS demands coral. Two exquisitely carved sets, brooch and ear-rings. Heirlooms one hundred years in Southern family. Must sell. Price \$75. No. 225-A.

HANDSOME afternoon gown, heavy corded silk poplin, wistaria, size 38. Perfect condition. Cost \$85, sell \$30. Old rose silk gown, trimmed with eluny lace, \$10. No. 228-A.

HANDSOME embroidered net gown, beautiful lace trimming, cost \$50, sell \$25. Pale gray French voile messaline lining, latest style, cost \$65, sell \$30. Also gray silk fancy voile, very stylish, silk lined, cost \$55, sell \$25. Size 37; never worn. Parties in mourning. Sketches sent. No. 229-A.

Wearing Apparel—Cont.

GOLDEN brown linen embroidered and braided gown, panel down front and back, Irish lace yoke, sell \$25. Salmon pink linen gown, trimmed in braided net and black satin belt, sell \$15. White, all-over eyelet embroidery dress and coat, trimmed with Valenciennes lace and eyelet embroidery, sell \$30. Eyelet embroidery linen gown, trimmed with crocheted lace, sell \$30. Braided lingerie gown, trimmed with Cluny and Valenciennes lace, sell \$25. Violet linen dress, hand embroidered, trimmed in net of same color, sell \$18. Light weight wisteria tailored suit, diagonal serge, sell \$30. Tailored pongee suit, sell \$25. No. 230-A.

HANDSOME sable furs, neckpiece, Russian sable; worth \$800; price \$400. Long stole of Hudson sable, worth \$600; price \$350. Also small muff and short neckpiece, sable; price \$150. No. 190-A.

UNUSUALLY fine wood-brown Astrakan cloth coat, finished in every detail, fresh from a leading New York shop. Same as fur coat. 36 size. Cost \$115; sell \$80. No. 231-A.

Furniture, Etc.—Cont.

GRANDFATHER clock, 115 years old; sell \$100. "Oak Tall Boy," three long, five small drawers, original brasses; made about 1770; sell \$150. "Dower Chest" or linen chest, handsomely carved, made about 1660; sell \$150. "Oak Sideboard," high back, inlay work, three drawers, shelves for china, original brasses, about 120 years old; sell \$150. Old English cut glass, blue china, etc. Above furniture is all old, English oak, imported by owner and is genuine. Inspection invited. No. 227-A.

ANTIQUE Crotch mahogany sofa \$35; bureau \$20; 3 black walnut reception chairs, hand carved, \$5 each; colonial folding card table \$10; black bear rug \$20. No. 202-A.

Professional Services, Etc.

A CULTURED family will receive into their country home in Newport, Rhode Island, three or four children; good discipline; outdoor sports; excellent private schools or tutors; fine climate, highest references. N. 17-C.

Professional Services, Etc.—

CONTINUED

YOUNG lady desires position as companion and secretary; cultured and thoroughly competent; would travel; best references. No. 40-C.

GENTLEMAN (33, single) desires to be of assistance to lady or gentleman in order to advance his professional career. Thorough knowledge of land and estates, practical banking experience, and actively practicing law; Harvard graduate; travelled abroad; accustomed to best society; good pianist, organist; fine executive ability and education; clean character; services, social, legal or business; correspondence confidential; expert bookkeeper and auditor. No. 42-C.

PARISIAN young lady, violinist, pianist, speaking English, German; would travel from end of May to October; companion or chaperon young ladies; best references. No. 33-C.

SUMMER in Norway; Canadian lady is forming a party of 8 young ladies, to visit the Land of the Midnight Sun; high references required and given; applications received till April 15th. No. 39-C.

TRAINED nurse wishes position to care for invalid or one or more children; professional references; wages reasonable. No. 41-C.

Miscellaneous

OLD MINIATURE of Robert Burns by English artist Raeburn, from life; East Indian virgin silver necklace; hand wrought ropes festooned and held by ornamented bars; unique ornament hanging from festoons; duplicate worn by Lady Curzon at the Durbar; made only for Princess. No. 209-A.

DIAMOND and pearl necklace and two other beautiful pieces of jewelry; less than half actual cost. No. 208-A.

SIDE SADDLE, made by Martin & Martin; used only four times; excellent condition; cost \$125; no reasonable offer refused. No. 207-A.

CHESSMEN set, hand carved; over seventy-five years old; will sell \$40. No. 213-A.

WANTED—Pair of pearl earrings; good size; single pearls; fit close to ears; not baroque; must be reasonable; prefer screws. No. 22-B.

ARNOLD Electric Massage Vibrator; all usual attachments; perfect condition; for circulation, complexion, rheumatism, sciatica, neuralgia, obesity, insomnia, nervous troubles, etc.; price \$18. No. 185-A.

VERY handsome Japanese bed cover, can be used as portiere; white satin ground; exquisitely embroidered in lavender and pink lotus flowers and storks; will sell for \$55. No. 210-A.

ENGLISH Milton cross saddle riding habit; new last spring. Tailor made. Size 36. Cost \$95; sell \$35. No. 220-A.

WANTED bookplates by E. D. French, J. W. Spencely, Sidney L. Smith or W. F. Hofson. Will buy or exchange. No. 26-B.

GUITAR in good condition with case; cost \$35, sell \$15. Mandolin with case; cost \$30, sell \$10. No. 226-A.

BATTENBURG lace set; round table cloth nearly one and one-half yards wide. Buffet scarf nearly two yards long. Sell for \$25. No. 232-A.

SADDLE and bridle made by Martin & Martin, only used twice. Will sell for \$60. No. 218-A.

Michigan Buys from New York!

Two Bokhara rugs, advertised in the February 15th VOGUE, were sold *within two days' time* through the "S and X."

The purchaser of these rugs lived in Michigan—the advertiser in New York. The "S and X" brought them together!

Advertisers have been most successful in disposing of articles which were slightly used. Why don't you try this very novel department?

Write to us about that Gown, Hat, Piano or Automobile, which you have long desired to sell or buy. Address:

Manager "S and X" Department,

VOGUE, 443 Fourth Ave., New York

WANTED children's dresses and skirts of best quality; white preferred; one and three years. Also to correspond with lady having gowns for sale who is about 5 feet 10 inches tall. Bust 36 or 38. No. 27-B.

Furniture, Etc.

CHINESE teakwood couch, size of double bed; heavily inlaid in mother-of-pearl and silver, with two large tea stools, same; cost \$1,500; selling for \$500. Also embroidered cream satin spread for tea couch or piano drape; cost \$500; selling \$200. Also long black cloth carriage wrap, lined white brocade; Paris model; perfect condition; \$40. No. 201-A.

COLONIAL mahogany sideboard hand carved pillars in each end and clawfeet hand carved posts at top. 8 dining chairs, Heppelwhite, 2 arm; six side; price full set, \$360. No. 206-A.

THREE old fashioned four-post beds, solid mahogany; one very fine piece with candy twist posts and tester, \$200; one fine apple carving, \$75; one simpler style, \$65; photos on application. No. 204-A.

FINE old walnut dining extension table with 4 heavy scroll claw feet; very massive. The carving tracing is in gold leaf; also extension leaves; cost \$125; sell \$55. No. 233-A.

YOUNG gentlewoman, cheerful and responsive personality, will accept an opportunity to act as temporary or permanent companion. Familiar with social usages, musical, fond of reading aloud. Living in New York would live elsewhere as desired. No. 46-C.

YOUNG lady of refinement and education wishes position as companion or social secretary; references exchanged. No. 47-C.

GRADUATE nurse of the South, good appearance, desires position as nurse or companion in family of refinement; best references. No. 48-C.

YOUNG lady of refinement, musical and athletic, would instruct children in riding and driving or would travel abroad as companion to lady. No. 49-C.

LADY with rank of Princess (patent of nobility proved if desired) contemplating trip to Europe; will chaperon socially eligible ladies duly recommended. No. 44-C.

COLLEGE woman (35) wishes position as chaperon, companion or secretary; cultured, refined and an experienced traveler; best references. No. 43-C.

CULTURED young lady, speaking French, German and Italian, desires position as companion, secretary, in family of wealth; would travel; highest references. No. 45-C.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance)..... \$40.00
One year, (payable monthly, subject to 5% cash discount). \$50.00
Single insertions, (subject to 5% cash discount)..... \$2.50

Space Limited to 4 lines—about 25 words. Forms close 3 weeks in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide Vogue, 443 Fourth ave., New York.

Art Goods

BOOK PLATES, original designs. Send for Catalog. Coats-of-arms painted for framing. Penn De Barthe, 929 Chestnut St., Philadelphia.

EXHIBITION of original illustrations. Portrait sketches, miniatures and posters by Grace G. Wiedersein, at the McClees Galleries, 1527 Walnut St., Philadelphia, Apr. 1st to 15th.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street, New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Books

WOMEN WHO WISH to bring out their good points should consult "Successful Gowning," a manual for smart women. Answers many questions that come up daily. Price, \$1.50.

Every "Little" Dressmaker in the land should send for "Successful Gowning," before spring orders come in; 200 pages. Elizabeth Lee, Flushing, L. I., or booksellers.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 55c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 206 W. 95th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 6189 River.

Champagnes

Deutz & Geldermann, Gold Lack The Finest vintage champagne imported to this country. The Ritz Company, 4 1/2 East 47th St., N. Y., Sole Agents for U. S.

China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

Confections

HUYLER'S "Sweethearts" Delicious heart-shaped candies packed in heart-shaped, decorated boxes. Sold by our Sales Agents and at all Huyler's Stores at 30c. each.

Cleaners and Dyers

Laces Dyed to Match Gowns
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers, Boston, Mass., 234 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS—BRANCHES
Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., N. Y. Tel. 2685 Plaza.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

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(Continued on page 13)

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 12.)

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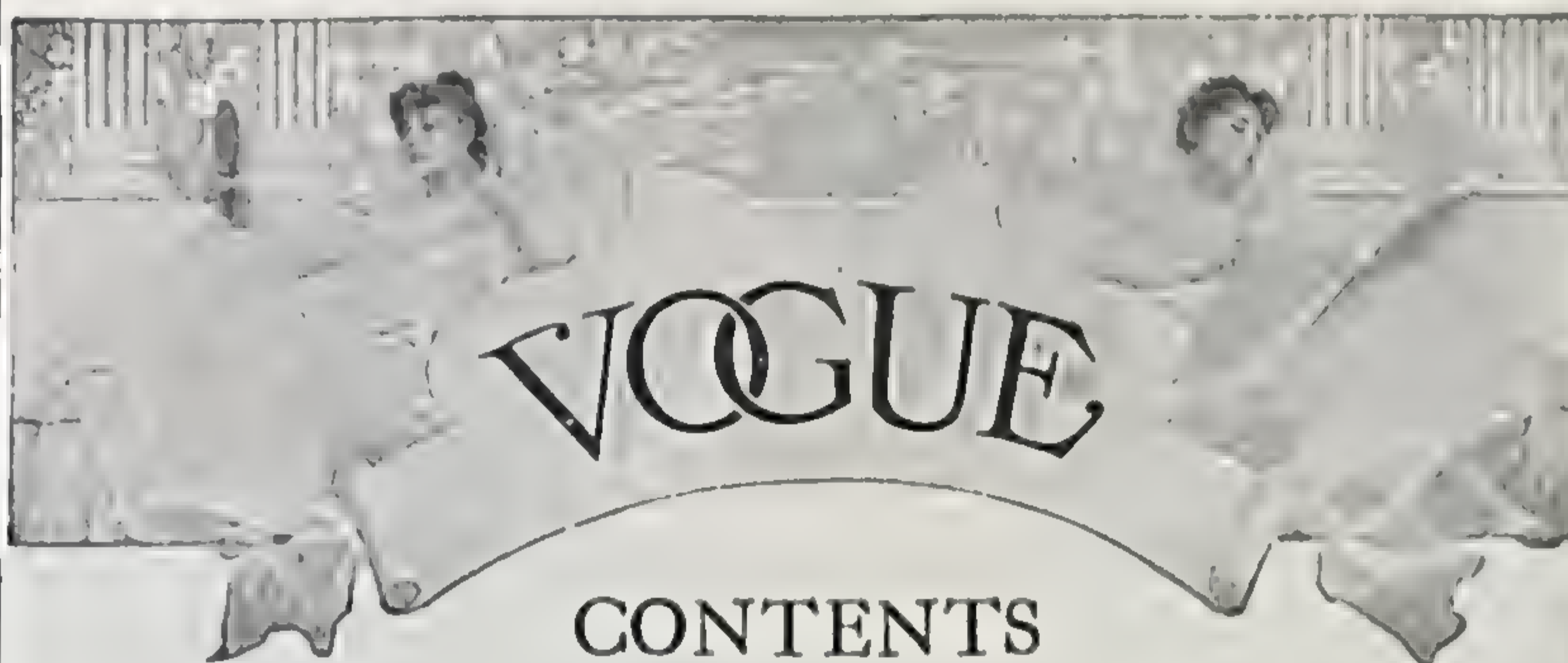
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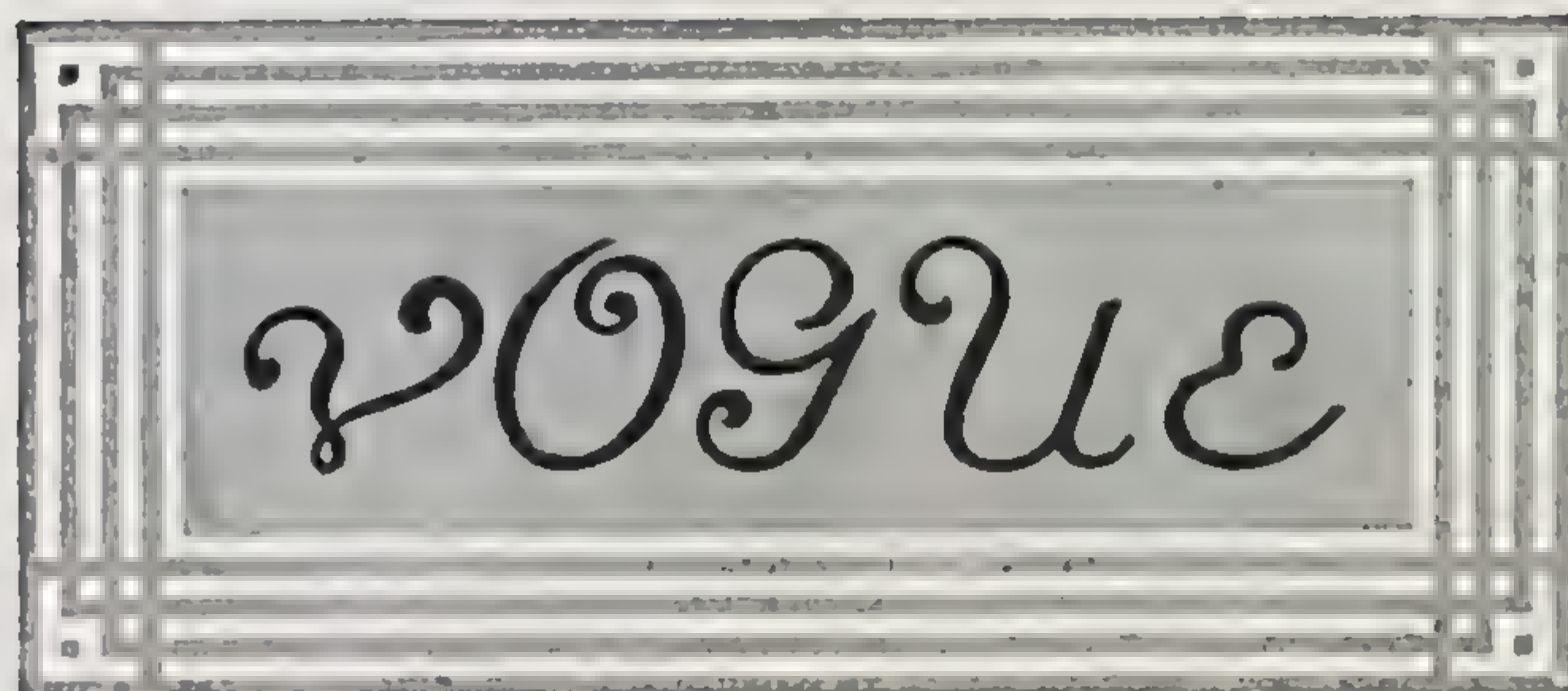


THE HONORABLE MRS. JOHN HUBERT WARD

Mrs. Ward is now in America with her parents, Ambassador and Mrs. Whitelaw Reid, who came over to attend the wedding of their son, Mr. Ogden Mills Reid, to Miss Helen Miles Rogers



(5) The aigrette is still the mark of elegance on hats of rare distinction. Lewis model in pink and black



(6) Chantilly lace and roses, massed on the crown of this large Lewis model give a delightfully summery effect

The SPRING MODE in PARIS HATS

New Shapes Show Charming Lines and Less Exaggeration—Brilliant Colors Are Daringly Combined and Flowers and Ribbons Are Used in Novel Effects

SWEET reason seems to have touched with magic wand the creative fingers of smart designers of millinery for the spring. Not for many seasons have the great modistes of the Rue de la Paix and the Rue Royale shown so little exaggeration in their models as is indicated by the first showing of the leading houses. As if to put to shame the unblushing purveyors of that latest Paris atrocity—the "jupe culotte"—the milliners have adopted a most alluring note of gentle femininity in many of their models. The quaintly fascinating little bonnets hugging closely the ears, concocted of a clever mingling of silks and laces and straw and bedecked with tiny nosegays of old-fashioned flowers—could anything more eloquently point the incongruity of the trouser skirt?

In hats at least the present mode is showing a happy trend away from the bizarre, eccentric and fantastic shapes of recent seasons. Here and there, it is true, one sees a bit of over-exaggeration—a straining after extreme effect; but, on the whole, there is a decided tendency toward conservative line. Hats are not now set so low that they extinguish every feature but the chin; on the contrary, many of the new models permit charming glimpses of the coiffure. The wide upturned brim is one of the most characteristic notes of the spring; it is shown in a variety of treatments, turned flatly back against the small toque to form high revers; rolled softly up at front or side in a most becoming line on the medium-sized hats; turned up frankly all around on the new large sailor shapes, or again flaring up at a dashing angle on the picture models.

That the small hat is emphatically the favorite in early spring headwear is indicated by the liberal showing of these fetching models at the first exhibitions in Paris. They outnumber the large hats three to one. To be sure, there are large hats and even larger hats, but their day is not yet—as the season advances they will undoubtedly gain in prominence.

The fascinating little hats of the Empire and Directoire periods with their close fitting, drooping brims, are shown in goodly numbers, but the upturned brim treatment when all is noted, may be said to be the distinctively new movement.

The new models are striking in their bold color effects and in the unique and daring treatment of materials. Colors are vivid, the shades being such as are seldom to be seen outside an Oriental Bazaar or an impressionist's picture exhibit; color applied with consummate art, combined often with black or white, or used with strong and supposedly warring shades. Fancy a toque

of striped straw, composed of alternating bands of brilliant magenta and royal blue! This is one of Lewis's distinctive combinations of color. The crown is gracefully draped, the brim is of the plain blue straw piped with magenta velvet, and two chic wings of straw faced and piped with the velvet add to the height at the left side. It really is a most happy color combination and most becoming to the dark-eyed beauty who obligingly dons it to tempt uncertain buyers. (See illustration No. 1.) These vivid blues, cerise and magenta, are a very noticeable note of brilliancy and a welcome change after our several seasons of low tones and much black and white.

SUZANNE TALBOT LAUNCHES A POPULAR SMALL HAT

Reboux is making such effective toques, and Suzanne Talbot, renowned for her grace-



(11) Carlier's motor bonnets are the joy of the chic Parisienne. This clever little model is developed in stripes of black and white straw

ful big hats, is showing masterly little creations of quite amazing severity, massed with curious taffeta loops, that give a ravishing and unusual outline to the whole.

Suzanne's most perfect interpretation of the small hat is shaped almost like a priest's baretta, of dull black straw. The brim is rolled upward in three sections, the ends caught and turned a bit around a short brush-like black aigrette, so placed as to give a rather sharp backward slant. This hat received prompt acceptance by the smart Parisienne, and bids fair to be one of the successes of early spring.

ALPHONSINE HATS ARE SMALL AND VERY TALL

Alphonsine shows some very good small hats of dark straw with broad upturned brims, variously shaped and very simply trimmed, but good in line and inimitably chic. This hat quite covers the hair, drawn down over one eye, and it goes without saying, stays in place without the need of a hat pin. The newest model in this line is of dark green chip, with very high upturned brim, slightly bent in at the side and front. Sweeping backward on one side are two huge ears of taffeta, one black, the other matching the straw in color; they are shaped by shirring over a flexible cord. (See sketch 2.) Alphonsine makes original use of flowers in a close high toque; the crown is of marine blue ribbon of a deep shade, in favor this spring; the sides of the toque are moulded in like concave wings set closely with medium size roses, pink shading to a deeper rose. (Illustration 3.) Another dressy small hat from Alphonsine repeats the blue and pink coloring. This is a draped toque of blue straw, the crown circled with four rows of deep pink roses. A long black aigrette is placed at the left side well toward the back. (Illustration 4.)

THE COSTLY AIGRETTE STILL IN FAVOR

Aigrettes have lost no whit of favor with the Parisienne. The fabulous prices asked for them renders their lavish use almost as much a matter of wealth as does the display of a platinum mesh bag. A Lewis model in pink and black shows a forest of curly black aigrettes posed at the left of the round crown. The crown and brim of the hat is a brilliant pink straw, the rolled underbrim faced with black peau de soie. On the right side, balancing the aigrette, is a cluster of shaded pink roses. (See sketch 5.)

ONE OF LEWIS'S LARGE HATS

An attractive large hat from Lewis is in cerise straw, the underbrim faced in black and gracefully irregular in outline. At the left back the brim is bent up half its breadth.



(7) A band of filet lace and a nosegay of pansies are used to trim this quaint tall shape

(8) A flat velvet bow and towering plumes are cleverly arranged on this model

(9) Jane makes charming effects with her fluted silks and ribbons

JANE'S MODELS SHOW DIRECTOIRE AND EMPIRE LINES

A garland of cerise roses crosses the crown, veiled in black Chantilly lace, which clouds the outlines of the crown itself. A bow of black velvet ribbon trims the back. (Sketch 6.)

JANE'S FETCHING "PERIOD" MODELS

Some charming "period" hats are seen at Jane's—quaint Directoire and first Empire effects—unlike the period effects of the season just past. One such is of violet straw, the brim turned flatly upward in front—the crown banded with a broad strip of filet lace. In the center front and extending over the brim is a cluster of small pansies in variegated colors—deep blues, reddish purples, and yellow browns. (Sketch 7.)

Another example of Jane's art is of white rice straw; the crown a large head size, the brim curling upward slightly all round. A huge flat black velvet bow is placed directly in front. Two brilliant royal blue plumes tower high above the crown at the back. (See illustration 8.)

Jane makes pretty use of fluted silks and ribbons, the fluting is stretched out so that it gives the effect of a crinkled silk. This trimming is smartly employed on a close Directoire hat of white straw. Silk bands the crown, and a narrow edge of it outlines the huge white velvet bow that is posed squarely in front. (Illustration 9.)

CARLIER IS THE MASTER IN MOTOR MILLINERY

But most attractive of all the spring millinery is the auto headwear, which comes from the Maison Carlier. One may indulge the fancy a bit in the designing of auto bonnets.

Monsieur Carlier knows just the ingenious touch that produces the quaintly unique, and stops short of the bizarre.

The aeroplane is an especially happy conception, carried out in lemon-yellow straw, with a full ruching of black ribbon velvet on the close brim edge—a cleverly becoming touch this.

On either side the peaked center ridge are placed lemon-colored mercury wings, held in place by heavy velvet antennae. The underbrim has a facing band of black velvet set one-quarter of an inch from the edge. (Sketch 10.)

A quaint effect is in black and white straw, arranged in stripes. On either side the upturned brim are plaques of plain black straw, and draped over the back from either side is a pale, soft green chiffon veil. (No. 11, illustrated.)

More like the street hats in design is a Directoire shape in blue straw, having great white straw wings applied flat to the crown at either side. The veiling of this hat is distinctly new and undeniably smart. It consists of a half-and-half effect, made up of blue chiffon draped over the front of the hat,



(10) This is Monsieur Carlier's original conception of the aeroplane bonnet

and a white chiffon draped over the back, the two fastened together at the sides to form a single veil. (No. 12, illustrated.)

More novel still is the veiling on a helmet-shaped auto hat of Carlier's—the queen of the collection, it is pronounced. This veil is a navy blue and white pékiné stripe. It covers the entire hat and is caught in at either side and the front by big padded roses of a rough looking crêpe—in shades of bright scarlet.

VEILS AND HEAD-DRESSES

The chenille dotted veils with bewildering designs continue in their popularity for dress occasions.

Gauze bands of aluminum net is the newest note for evening head-dresses—caught at one side with a cluster of rosebuds, or a tall waving aigrette.

Martial and Armand have some bewitching gold-beaded and soutache embroidered caps for the theatre, with separate strings of gold beads draped over the hair, which are sure to be more appropriately worn by the Parisienne than the American woman, who, after all, looks best in a simple natural head-dress.

WHAT the MILLINERS SAY

BURBY—

I note that quality and simplicity are the keynotes of this spring's millinery. The modish shapes are small and medium, made of fancy braids in dull colorings and trimmed with bright ribbon bows, combinations of flowers or turned ostrich plumes wrought in delicately lustered effects by a process which is the latest method of making ostrich feathers more beautiful and most extravagant.

The colors of the moment are bright purples, greens, many shades of blue, with red, the most vivid shade, predominating. The combinations of soft grays and black and white always hold their own for conservative taste, and they will probably become more in vogue as the season advances.

With the accepted "First Empire" gowning, including chic velvet parasols, lovely clinging wraps of chiffon, and quaintly picturesque poke bonnets, this season promises to be one of the most fascinating in the history of fashion.

TAPPÉ—

Mr. Tappé, who is known for his clever conception of "the hat with nothing on it," says that he shall offer this season a hat for seashore wear which is called "the wash-



(1) Vivid magenta and royal blue are harmoniously blended in this stunning toque by Lewis



(12) Carlier has draped this pretty motor hat with a new effect in veils—blue chiffon and white chiffon in a novel treatment

rag hat." This novelty is a rolling brim sailor made of the finest quality of Turkish crash, such as is used for bath towels and face cloths. The brim is faced with black velvet and the sole ornament is a cabuchon of shirred black satin, and the effect is decidedly smart and distinctive. Another original model, known as the "burlap hat," is made of that material in the natural écreu color placed over scarlet and trimmed with a single poinsetta flower fashioned of scarlet velvet ribbon.

KURZMAN ON THE EMPIRE STYLE—

The "Empire Style" designates that class of French art which had its inception during the Empire of Napoleon the First, and which was an adaptation of the classic lines that prevailed under the Roman emperors. Starting in France, this new influence spread over all the countries of Europe. Its influence was principally felt in architecture, then in the art of interior decoration, and soon found its way in all products of art and style and dress for woman. The two men who were the originators of this school were the architects Percier and Fontaine. In the year 1890, the Empire School had its revival in Paris, but outside of France it was taken up only for a short time in woman's dress. About three years ago, American designers attempted to re-establish the style, but without success.

The Empire style which predominates in the costumes and hats which the American women will wear this season are the accepted lines the Parisian authorities have taken from a School of Art which had its birth about one hundred years ago, and a casual view of paintings and prints now a century old shows how cleverly and artistically the Empire style has been converted for present-day wear.

The small, close-fitting hat will be very much used, done in the beautiful Watteau pastel colorings, also Empire green, cerise, royal and Nattier blue, *Éveque* and *Prelat*. The trimmings on this type of hat will be vivid tones in contrast to the sombre foundations made of Belgian split, Milan, Tagal and Java straws.

In order to have the hat fit properly, it is necessary for one to have a correct arrangement of hair dressing. A flat style of coiffure showing the hair waved about the face and gathered into a large coil at the nape of the neck, is artistic in itself and especially adapted to the present millinery modes.

Some lovely Empire scarfs of lace, filmy mousseline and the finest embroidery are shown; also hand bags to match, which make charming accessories to complete the Empire costume.

LOUISE—

The tendency toward flowered hats is stronger this season than ever before, and flower-laden hats of any size will be extremely smart to wear all spring and summer. Flowers are made in many different materials—velvet, chiffon and the ordinary

cotton materials predominating. In almost every case flowers are placed high by means of firmly-wired stems, so that the blossoms sway gracefully with every movement of the head. The indiscriminate mixing of all varieties of bloom is another marked feature. It is safe to say that the greater number of hats are quite tall, and most of them are small, fitting close to the head, so that little of the hair is revealed. The Napoleon shape is extremely popular and is smart and becoming for both simple and elaborate hats. Uncurled ostrich is a practical trimming, for one may wear it at the seashore with perfect safety. Dark blue is extremely smart and most exclusive, this color having been launched after the bright green and red hats. These vivid hats have great chic, but should be chosen with care.

HOLLANDER—

The question is, shall it be small or large? This will be a matter of choice. The small hats which fit closely to the head are quaint and becoming when worn appropriately, being especially suited to the young face, or to the woman who still keeps a slight figure. Then with the new frocks of short bodice and narrow skirt, the effect is charming and suggests the delightful Kate Greenaway pictures.

Of course there are the accustomed large picture models with sweeping lines, a type of hat flattering to the average face when one can carry off the wide brims and high crowns.

While most of the new hats fit well down over the head, they are not so exaggerated that the line of the neck is hidden as was the case with the winter models.

Perhaps the hat which is newest to us is that of the mediæval period, which follows in effect the lines of the helmet. The Empire period is also represented in the new hats, some of which have enormously high crowns and medium brims with high upright trimming, while others have a tiny coronet about the face and a high crown.

The eighteenth century poke bonnet effect, which has not of recent years been popular with the New York woman—who prefers being smart rather than picturesque—is most attractive. These hats are slightly rounded out at the back and the crowns have a decidedly backward tilt.

Many of the new feathers are decidedly beautiful in design and color. Predominating is the ostrich coueteau, which is the one ply or natural feather tinted with amber, mauve, rosewood color and purple. The gun metal tint, which is one of the novelties, really has a metallic finish, while the feather retains all its softness. Then there are the new feathers in water color tints, showing a blending of pastel shades delicately applied.

Flowers are to be worn in profusion and show very natural coloring, the old-fashioned myrtle being most popular in shades from the natural purplish blue up to the reds and blues. The moss rose, single violet and lilac—the latter in a rich purple flower and foliage being of the same tint, and the new wool roses and those made of crêpe Français are fantasies decidedly attractive. The mercury wing has a prominent place in the season's millinery—also smart little brushes of horse hair and heron, and a wonderful aigrette of spun glass, which in its oddity is exceedingly chic.



ALPHONSINE FAVORS THE SMALL HIGH TOQUE

(2) This model sets so close to the ears that no hat pins are required

(3) Roses set close together cover the high wing-shaped sides of this odd toque

(4) Draped toque of straw banded with tiny roses and trimmed with an aigrette



A riot of old-fashioned flowers is the graceful trimming of this garden hat by Georgette



The plumage of this natural leg-horn picture hat shades from gray to ochre. Blue chiffon wrap embroidered in blue and gold



A Talbot model saved from absolute demureness by a pert ostrich feather of Empire green



The aigrette trimming of this Reboux model is of Empire purple to match the straw. Black velvet faces the brim



The front view of the Talbot hat shows a mass of chiffon flowers in pink and gray. A satin ribbon bow is posed behind



Raspberry hemp faced with velvet in the same tone was used by Reboux in this Napoleon model

**FLORAL HATS BY GEORGETTE AND TALBOT
AND THE LARGE AND SMALL PLUMED MODELS**

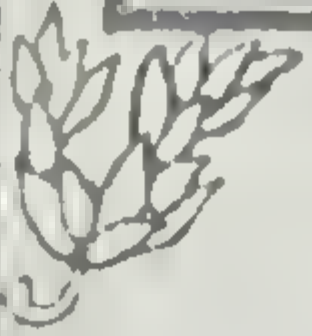
From "Burby"



Delicately shaded cerise roses enliven this very effective Carlier model of black straw. The crown is enveloped in a huge frou frou of plaited white tulle



Picture hat of lemon straw by Lewis. Trimmed with roses and ribbon in pastel blue. This model is worn in "Papa" now being played in Paris



A Nattier-blue calotte trimmed with antique band of gold-and-white. The piping of cerise velvet shows a favorite color combination of the season. By Lewis



Marie Louise hat faced with purple velvet and trimmed with small hyacinths in fuchsia shades. From the Sheppard Company



Black Tagal straw trimmed with lilies-of-the-valley in varying shades. The crown is spanned with a bow of corn-colored velvet



A Christiane model showing a tiara-like arrangement of black velvet. The crown is of red straw, with black and white mousseline de soie

A REGAL TOUCH BY CHRISTIANE—AN ALL FLOWER HAT BY MARIE LOUISE — TWO DISTINCTIVE LEWIS MODELS



Tagal straw in coral pink forms the wide bow and band of this Camille Roger model. The buckle is of coral beads, while the hat itself is of plaited white lace



Front view of the helmet shaped hat by Roger



Black-and-white striped straw—a feature in this season's millinery—is employed in this walking hat by Paul Poiret



Shirred satin in Empire green forms the crown of this black Tagal straw model by Paul Poiret. The lace bow is cream color

TWO VIEWS OF A HELMET SHAPED LACE EVENING HAT BY CAMILLE ROGER AND TWO WALKING HATS

From "Maison Bernard"



One of Carlier's lovely big hats in fine black Tagal straw edged on the under-brim with black velvet and faced with pink tulle. Set between thick ruches of tulle, one white, one black, is an exquisite wreath of full-blown pink roses. The sweep of the brim at the front is one of the most graceful lines of the season



Mlle. Lantelme posed to show the charming silhouette of this stunning Suzanne Weiss model. The shape is of black straw trimmed with striped ribbon



This broad-brimmed Marie Crozet hat of cerise-and-white mixed straw is trimmed with a great spreading bow of ruby ribbon lined with black and white



Of quaint shape, this model by Weiss is considered very good. The scoop is of changeable cerise taffeta with a draped crown, oddly caught down over the broad band of black and cerise embroidery by a tiny bouquet of berries and leaves. Martial and Armand have introduced a similar bonnet this spring



Crouzeix hat on simple and becoming lines, made of white Valenciennes lace clouded with black tulle



This fascinating Lewis model reveals the hair by its lovely lifted brim treatment. Red paradise plumage softens all the lines



An aigrette posed at this unusual angle lends distinction to this little hat with its wreath of ribbon flowers and cerise facing



Black and white straw in alternating bands forms this high pot-shaped turban, trimmed with black velvet. Camille Dreux model

THE BROAD BRIMMED PICTURE HATS DEPEND ON THEIR BEAUTY OF LINE FOR SMART EFFECTS, AND THE LITTLE BONNETS ON THEIR DEMURE OR SAUCY TILT, AS THE CASE MAY BE



A cording of white accentuates the black satin facing of this rough straw sailor in tan, shown in two views by Jeanne Lanvin. The blue serge dress by Bernard has a Persian foulard bodice



Four cream-white plumes surmount this point de Venise evening hat by Reboux. The foundation of Nattier blue straw is outlined with a black velvet piping



Extremely picturesque is this dashing Georgette evening hat of fine black straw. The plumes are of sage green



Maria Guy exhibits charming taste in this poke bonnet of white duchess lace, with pink moss rosebuds and black velvet streamers

FOUR NOTEWORTHY MODELS FROM GEORGETTE, REBOUX, MARIA GUY AND JEANNE LANVIN

Importations of Joseph, Fifth Avenue



A delightful garden hat by Marie Louise, of duchess lace and leghorn. The moiré ribbon has a rose pattern in American Beauty red, as shown in the smaller photograph



A poke bonnet effect by Lewis, in lace straw with velvet flowers in rose color above the ostrich banding



Box-plaited taffeta with pinked edges gives this little turban a charming syrtan effect. Jeanne Lanvin



Viret model of black hemp trimmed with mass of white aigrettes. Gown of black satin and embroidered chiffon. The lower illustration shows the graceful outline of the hat coiled like a shell

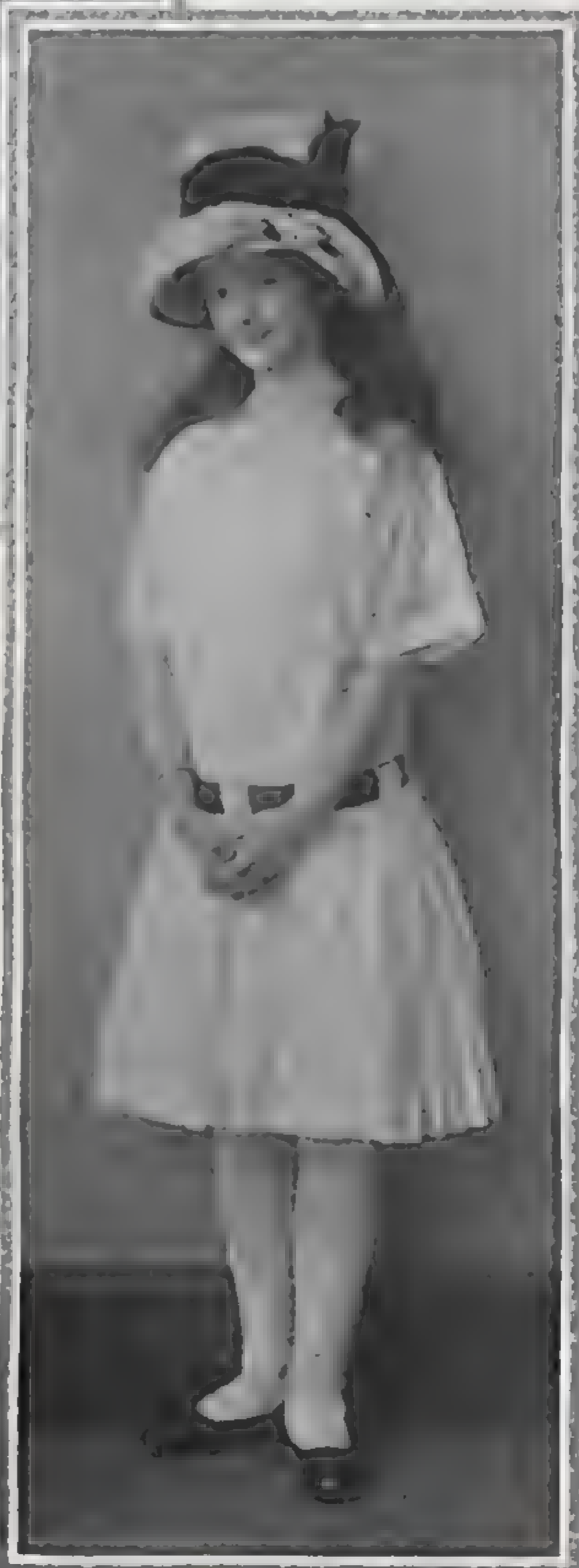


FOUR TOTALLY DISSIMILAR HATS BY CELEBRATED FRENCH DESIGNERS

From Joseph, Fifth Avenue



1



3



4



5



2



6

1—This charming poke shape is of purple hemp with a crown covered with blue and purple myrtle and finished in front by a large velvet bow with upstanding ends like rabbits' ears. Model from Leontine

2—Cheruit model of old-blue Milan straw faced with old-blue chiffon and rose silk with a trimming of pink silk fringe and a handsomely embroidered band

3—Lingerie frock of white batiste, showing yoke insets of baby Irish and a belt of cerise velvet run through medallions of Italian lace. The vanilla-colored straw hat is trimmed with lace and black velvet, the edge of the brim being caught up with tiny roses, making a very effective model

4—Effective coat of champagne-broadcloth with beige velvet trimming and cream lace collar and cuffs. The dainty hat is of Valenciennes lace over pink maline, with an edge of leghorn and a plaiting of two-inch black velvet ribbon outlining the upper edge

5—White pique frock with alternating plaits and boxplaits and soutache embroidered collar, cuffs and belt. The hat is a Cheruit model of ecru straw faced with black velvet and having a cockade of figured foulard

6—A white hemp hat of Lewis trimmed with red marabout placed high at the back

7—Exceptionally small hat by Suzanne Toubot, made of American beauty color hemp with facing of the same tone. Two upstanding Mercury wings at right

8—Virot model of navy hemp covered with a mass of single violets, one half being in purple, the other of deep wine color



7



8

SOME CHARMING JUVENILE HATS AND OTHER MODELS OF DISTINCTION

From "Hollander"



Rough straw braid hat in thistle color with choux of roses in pink and scarlet. Model by Cournem



An interesting arrangement of black-and-white on a pale lemon color hat by Weiss. Pink roses skirt the brim



Black straw garden hat from Marie Louise. Trimming of écyu lace, ribbon and roses. From The Sheppard Company



**A PRETTY JUVENILE MODEL IN THISTLE COLOR
—AN ORNATE GARDEN HAT BY MARIE
LOUISE—A STUDY IN BLACK AND WHITE**



A pleasing harmony is achieved by Cartier, who combines a corn-color veil with a wheat-color Yedda straw in this naïve model



Empire bonnet of red brocade embroidered in gold and antique tones. A lace frill frames the face. By Jeanne Lanvin



Cronyeux combines green and gray very effectively in this plumed model. The brim is faced with black velvet



Black-and-white (oft-repeated in fashionable hats this season) is here brightened by a tiny bunch of cherries. Christiane model



Cartier's fondness for maize tones is shown in this bewitching little yellow straw auto hat with wing-like ornaments. Facing of black velvet



The cerise side trimming in over-loop design on this black straw model by Jane matches the cerise straw border of the hat

CARTIER'S USE OF YELLOW TONES—A PIQUANT SHAPE
FROM CHRISTIANE—AN EMPIRE BONNET OF OLD BROCADE



A well-balanced model by Reboux, in which pink roses and taupe ribbon are gracefully intertwined



The ostrich panache on this emerald-green evening hat shades from cream at the base to green at the top. Drapery of black Chantilly lace. Virot model



This uncut velvet turban in American Beauty red is girdled with a novel straw-and-metal band. By Saget



Girlish hat of shirred two-tone rose taffeta faced with Manila straw. A flat shirred bow of Nattier blue taffeta and a chiffon rose are the only trimming. Jeanne Lanvin



An unconventional demi-tailored hat by Maison Lewis. The cockade of black-and-white velvet is a delightfully daring departure from the commonplace



A foam of cream-white plumes sweeps the brim of this Lewis model. Notice the extreme shallowness of the front as compared with the side brim



Poiret lingerie hat of ivory batiste. The hand-embroidered crown is tied with a bias satin bow in rose tones. Real Valenciennes lace finishes the wide frill



Two views of a close-fitting toque by Ida Marguerite draped with black velvet. The large upstanding loop of flame-colored straw is the only trimming



Ostrich quills and uncurled ostrich plumes hide this black Milan hat almost entirely. By Royant



This Tagal straw sailor, by Talbot, as well as the aigrette are of cerise. Black satin faces the brim



The ostrich banding used in this Lewis sailor is a prominent characteristic of the season's millinery

BLACK AND WHITE COMBINATIONS ARE IN HIGH FAVOR AND CERISE IS A VIVID HUE MUCH SEEN

From Gidding



A symphony in golden bronze by Suzanne Talbot. The front view shows the graceful arrangement of the plumes in a soft frame above the brim



Another Poiret lingerie model, made entirely of white mull shirred over a wire frame. A rose of cotton cretonne occupies the center of the wide bow



A unique note in this Reboux sailor is the tailored bow with ravelled ends. A band of cerise ostrich feathers tops the crown



Folds of café-au-lait taffeta are draped gracefully across the crown of this black hemp hat by Georgette



A Milan model by Jeanne Lanvin, having a black meline facing and a taffeta crown covered by two straight ostrich quills

OSTRICH TIPS AND QUILLS AS THEY ARE USED BY TALBOT, REBOUX AND LANVIN—A PURE LINGERIE MODEL BY POIRET



One of Georgette's poke bonnets developed in pale gray taffeta. The top is shirred and then pulled diagonally across the frame. The mob crown and bow at the back are of black velvet. A soft puffing of the silk outlines the brim, and the under-side is faced with the same.
From The Sheppard Co.



Lewis has here created a charming picture bonnet of simple leg-horn straw faced deeply with softly flowered toile de Jouy and tied about the crown with gray-blue velvet ribbon



A tall and dashing turban of Christiane's fashioning. The straw is a lovely shade of red, and set in a row down the front are six precise little bows of black satin. The height is further emphasized by the splendid black plume that rears itself at the back and nods coquettishly over the top of the crown



This brilliant little bonnet is of scarlet straw encircled by a ribbon of black printed with red roses. Tempting little bunches of currants decorate the brim and fall softly on the hair. Christiane model



This pretty toque is one of Carlier's best efforts. The shape is of marine-blue tulle, and the top is a mass of violets and leaves. Cerise satin ribbon encircles the crown gathering into a bow at front



Emma Nacé shows this conservative model of leghorn straw. The crown is high and completely masked under the foliage and bloom of small white orchids. The brim forms sharp revers at both sides

SIX OF THE CONTRIBUTIONS OF GEORGETTE, LEWIS, CHRISTIANE
AND EMMA NACÉ TO THE SPRING MODE IN MILLINERY



White plaited Yedda straw, edged with Valenciennes lace and wreathed with shaded pink roses of crêpe Français. Jeanne Lanvin model



An effective combination of tan straw and black lace, lightened by pink ribbon and cord. Streamers of pink ribbon covered with chiffon. Hat by Jeanne Lanvin



Leghorn covered with shirred lace. Soutached bow of rose-color crêpe Français, posed at the left side. Model by Valentine About



Embroidered batiste edged with lace. The black taffeta band is appliqued with roses. Jeanne Lanvin model



White hemp model with crown of shirred white lace with black edge. Facing of turquoise blue silk



Leghorn brim crowned with pearl d'Ligne lace. Facing and bow of blue taffeta. Model by Jeanne Lanvin

SIX EMPIRE BONNETS IN LINGERIE, LACE AND STRAW
OF QUAIN T CHARM AND DELICIOUS COQUETRY

From Kurzman



THE NEW LINES IN TAILORED HATS—THE AUTO
TIRE MODEL AND THE PERENNIAL SAILOR



Photograph by Curtis Bell

Miss Annie Douglass Graham, daughter of Mrs. Hubert Vos, whose marriage to Mr. Jay Gould, second son of Mr. and Mrs. George Gould, takes place April 29th at St. Thomas'



Photograph by Marceau

Mrs. Charles B. Wright of Philadelphia, who was the beautiful Caroline McMurtrie, and whose daughter Hebe just married Mr. Langhorne Bullitt Dick

A S S E E N B Y H I M

A BLUE sea without a ripple; a bungalow facing the water and screened by sheltering vines in the soft and tender green of early springtide. A hammock in the cool shade and the drowsy hum of insects, the more strident note of a mocking bird in the orange grove, a calm sense of peace and contentment with the world and everything in it. It is a pleasant picture, is it not? One expects it about this time, especially we who are shivering in the harsh winds blowing keenly from the northeast or more boisterously and not the less cruelly from western fastnesses. With you there are primroses and gay tulips and stately hyacinths and jonquils debonaire, and narcissi and forsythia and little bushes of azaleas bound in fancy pots with many colored ribbons in the windows of the florists' shops; where some of the salesmen will insist on wearing straw hats to give a tropical touch to the scene, while the avenue without is icy with sleet and snow.

FAIRY WEATHER STORIES

Although Easter is approaching, we are still in Lent and we are supposed to be fighting the Father of all Lies—the Devil—during this holy season. And yet there are lies and lies. Sometimes they are so transparent that we laugh at ourselves for being deceived by them—as in the case of the shopkeeper in the straw hat on a windy March day—and yet we cannot see the harm in them. They do help us to beguile the tedium of life. They are like fairy stories, and there are few children even who really believe in them. We feel that we must go south in February. We read of people breakfasting out of doors in mountain resorts back from the sea on the Riviera in January—the English magazines are filled with these tales. One only remembers a dismal experience at Monte Carlo in March, a stinging wind in Cannes later, and a devout

The Passing Show on Land and Sea—Discreet Ambassador Dodges Personal Importunities — Lenten Abstinence and Lenten Practice

wish to return even to the steam and furnace heat of a comfortable New York hotel, while still there were honest snows upon the ground. I have been cold at Aiken and I have also shivered in Florida. But at the same time, I have sweltered in these places likewise. I always bring down medium clothing and I am quite ready for a change of temperature at any time, in houses which, as a rule, except those most recently constructed by people from the north who bring their ideas of home comfort with them, were never meant for frigid weather.

But a few weeks of this *dolce far niente* life, and one longs to get back into the activities of civilization. At least many of us do. The New Yorker is a restless nomad, always pursued by the spectre of hurry—those of the leisure as well as the middle classes being thus possessed. I prefer when I go south to go either to the country or to a cottage colony, or perhaps to visit friends or stop in some southern city. But a day or two put in at the resorts is sufficient. There is too much of a suggestion of Broadway and the Avenue—with much more of the former than the latter—in these crowded places. I abhor ragtime and I never could stand cake walks. The negro is all very well in his natural surroundings—I do not mean by that the jungle, but in the land of his adoption. The New York "darkey" in the south is an impossible creature. He is bad enough in the environments of Seventh Avenue.

FRESH EDIBLES—CORONATION EFFORTS

But what else are we doing in this Holy Season, to keep the Devil at bay? Auction

bridge, and dinners and concerts with a lecture, and a sewing class thrown in for good measure, are going on furiously in the cities. Many are completing their preparations for Europe. Frantic efforts are being made for presentations at Buckingham

Palace during Coronation Year, and our Ambassador is wisely sojourning, at this writing, in California, not out of reach of the mail and the telegraph, but far enough from assaults by personal importunities. Londoners are advertising houses, flats, balconies, rooms, and seats on stands to let and at fabulous prices. They are painting their wares with all the skill demanded by the gentleman, whose wiles we, with the aid of the pulpit, are supposed to put away, during penitential season. And the North River shad are coming in—we have been eating the other kind for two months—and also all kinds of delicious fish from the sea, and green things from the southern fields and islands near the Spanish Main, and we are with much delight turning from a fleshly to a vegetarian diet mingled with phosphorescent food. We are going to purees and maigre dishes, and are in the full tide of asparagus and strawberries and the most tender of green peas and ruddiest of beets and the most delicate of salads. And, by the way, I fear that we are losing some of the fastidious tastes of other days. Favorite luncheon salads, indulged in bountifully by fair ones, do contain onions—and raw at that. Delicate, silvery films of onions, mixed with celery and beets and green peppers, are served with a French dressing, with a suspicion of chives and tarragon. But then so many women now smoke and drink black coffee, that when their voices do "breath o'er Eden," we fail to discover that there is a homely healthy aroma to them.

What so many call fasting is, after all, only an abstinence from meat, and on pain of being

(Continued on page 76)

LIFE'S PROBLEMS FROM THE STUDY WINDOW

A GROUP of students of economic facts and problems assembled recently to consider a plan worked out by a certain university professor, who claimed to be able to demonstrate the practicability of a woman carrying on such duties as devolve upon a wife and mother while continuing as a factor in the field of gainful occupation. In this address the prudential reasons which restrain young men and women from rushing into marriage upon the impulse of the moment, regardless of financial considerations, were airily dismissed as quite unnecessary and rather ridiculous. Why should love's young dream be disturbed by such tiresome facts as are involved in the wherewithal to pay for the maintenance of self and prospective children, when much gray matter has benevolently been spent in developing a plan (if only upon paper) by which they can have their cake and eat it, too? No, indeed, youth's golden days, etc., etc.

And in order that the truly wonderful scheme should be made clear, there was displayed a series of charts—the principal, and what might be called the clinching one, being in tabulated form, and indicating the financial possibilities in the home where the husband's wage is ten, and that of the wife six dollars a week. Rent, furnishing and certain other expenses were to be covered by the man's weekly and continuous income, clothing and other incidentals by the weekly and continuing wage of the wife, and two or three children were provided for in the minutely-detailed calculations. It was a marvellous discourse to which the audience listened in amazement, which ever grew more intense, but when it was finally concluded the learned professor found it quite impossible to answer the question of one woman in his audience, who asked when the young wife was to be allowed to bear and rear the children, the expense of whose care was so carefully included in the chart, since an indispensable factor in the whole scheme was an uninterrupted income of six dollars a week from the wife and mother year in and year out.

But this is only one instance, for still more recently a still more distinguished academician has gravely assured a startled world that, numerically, children and economics have nothing in common. Without regard to any considerations whatsoever, according to this man of the universities, the social requirement is that every woman in the world shall bear eight children in wedlock, on the chance that an average of six shall survive. One can, perhaps, imagine a Napoleon voicing such an opinion, since with him the chronic need was for warrior units, and since, also, in the day of that perpetual disturber of the world's peace, plagues carried off a large percentage of the population of the earth. Perhaps, too, if this world were designed to be a sort of purgatory, one

could conceive that such fearful suffering as would be entailed upon women, children and men by a practice of such a theory, might be promulgated by some stern Puritanical leader who worshipped a merciless God. But, as there is no warrant for regarding life here as necessarily an experience of torment, this professor's views are, to say the least, a bit far afield. It is a commonplace of general knowledge that in this age the infrequency of war and the spread of knowledge in regard to sanitation and hygiene have lessened infant mortality and increased the span of adult life, so that populations, even with the present birth-rate (which is much under that suggested) increase faster than the means of their comfortable maintenance. And yet, here is a learned man who seems not to be as well informed on this point as is the man in the street.

The results of a disregard of social economics in relation to the size of the family may be studied in the slums of any big city as well as in such old-world countries as India and China, and they are, at the very best, not encouraging. Indeed, anyone with a particle of imagination cannot but shudder at the thought of the horrors that the child in all but a very small minority of such homes, must inevitably endure. Besides being a doctrine of appalling inhumanity to the most helpless of created beings, it is scientifically preposterous, so that here is presented the spectacle of a greatly respected and really erudite academician talking cruel nonsense.

Many other evidences might be presented to demonstrate how far away from real life the academician, shut out as he is from the activities of every-day humanity, sometimes gets, but these will suffice to give point to the recommendation of a non-academic authority on sociology, who states it to be an imperative need that the college and university professor once in every ten years, at least, shall drop his books and hie himself as a wage-earner to factory, farm and office, there to remain employed, elbow to elbow with other workers, for at least twelve months. In no other way can the feet of the man of books be planted on the firm foundation of actual life, and be prevented from walking off into the mists of unrealities.

The late Professor William James defined the object of all education, from the kindergarten to the university, to be to fit the child to its environment—that is to say, actual life—and anything which lessens the sense of parental responsibility—for that is what the teachings of the theoretical academicians would result in, if followed—will not be accepted by the enlightened layman as tending, in highly developed civilizations, to produce the harmony between the unit and the social order, for which Professor James and other leaders of thought have stood.



Striped serge suit with slit skirt revealing trousers of serge



Bifurcated model in black crêpe de chine; waist with gold applique



Twill cloth in black and white stripes makes this suit with its slit skirt

HAS PARIS OVER-REACHED HERSELF IN HER LATEST DIVERTING SENSATION?

The Spring Modes of Paris are Audacious and Sensational or Demure and Coquettish According to Choice—What Worth Says

UPON entering the salons of M. Worth this morning and finding him disengaged, I asked if he supposed that women would accept the "trouser" skirt? "Yes, certainly they will," he declared; "they will accept it because it is vulgar, ugly and wicked—those reasons insure the success of any article of feminine wear! Since Adam's day women have really 'worn the breeches,' though they seek to 'disguise it,' but in this latter day of vulgarity they care not how fully this garment is displayed to public view. The world has gone mad! No one talks of art, literature or of public affairs! All conversation concentrates itself on this most detestable garment! But, it will go, Madam, it will go, for the reasons I have stated." Asked if he intended to present it to his customers, he replied: "I shall not endorse it, Madam; but if they demand it, they must have it." The press of affairs separated us for the moment and I proceeded into the exhibition salons, where I saw several examples of this now famous skirt. To supply the demand of his public to, at least, see this skirt, these examples were furnished.

They were quite the prettiest I have seen, for the odd reason that the "trouser" part is entirely concealed, in nearly every case, by the skirt above. A charming example showed a glimpse of what appeared to be long, loose trouser legs of heavy white silk; they fell full about the feet, like a skirt, reaching to within a couple of inches of the ground. I should not have guessed them to be trousers, had not the mannikin lifted her skirt to display them. The dress was wholly charming, made of white silk under a mousseline overdress striped widely in black and white; a touch of vivid blue was worked cleverly into the belt and corsage. The long, close sleeves reached to the fingers.

Among the newest models in this exhibition of M. Worth's is a gown bearing the name of Charlotte Corday. It is exquisite, with its corsage of soft, white mousseline de soie, simply crossed over the bust, the ends

tucked inside a belt of red and black embroidery. The dress itself is a white and black striped mousseline de soie. The sleeves, particularly pretty, shaped of inch-wide tucks, were long, and the neck rose high above the folded fichu. This severely elegant model, with alterations and modifications, was shown in other materials. It strikes a decidedly new and interesting note—prophetic, I hope, of a change. The aberration of taste that prevails during these first excited days of the spring openings is due, I think, to the fact that the designers had nothing new to give the commercial world, who, clamoring for novelty, inundates Paris at this time of year. Hence, putting their heads together, they resolved on a sensation, which, perhaps, has succeeded beyond their expectations, since the Paris public takes the question of dress with great seriousness.

The fate of this skirt, "to be or not to be," occupies the daily press; it filters into the cafés; it is abroad on the boulevards; it clamors in boudoirs and in the public tea rooms the noise of it rises far above the clatter of tea things and the din of music. The

mannikins who wear them during their rest hour in the court yards at noon, are surrounded by photographers and, appearing in the street, they are followed by a mob. It is an astounding obsession that has grasped all Paris by the throat—while the authors of it look smilingly on, thrusting tongue in cheek.

A PANIER COSTUME

The vehement outburst of M. Worth was the honest protest of an artist against the grotesque features that, little by little, have crept into the modes during the last several seasons. Deploring this, he said to me: "Regard, Madam, the head-coverings women have worn at the theatres for the last two seasons—a twist of fur, a grenadier feather, or a meaningless cap dragged about their heads, close to their foreheads, covering all their beautiful hair! If women will descend to that, what will they not descend to wear?" To emphasize his intention to adhere to the traditions of his house, the traditions of real beauty and elegance, M. Worth had exhibited this morning a beautiful gown of the "panier" period. It excited enthusiastic admiration. The full skirt, of pure white satin, barely clearing the ground, opened front breadths over an underdress of soft, pink mousseline de soie. Sweeping from this opening were paniers, draped with a heavy cord, disappearing at the back under a large, flat box plait that fell from waist to hem. The corsage, round-waisted at the back, pointed in front, was gracefully draped about the figure; framing a lace chemisette, and there were the tiniest of puffed sleeves. Beautiful as the most beautiful gown displayed that morning, it was, however, in curious contrast to the close Grecian draperies that the modern world has accepted.

WIDE VARIETY OF CHOICE

A wide choice prevails among M. Worth's beautiful models for spring and summer. There are gowns with distinctly full skirts, though close hung. A lovely one was of dark blue silk, with a plaited underskirt and a long, plain overskirt that turned up on the left side in a narrow white-faced rever. The pretty, round-waisted corsage, cut high, to the throat, and with long, tight, plain sleeves, was draped to close at the opposite side, under



Bodice for twill stripe suit made in combination with sulphur color cotton crêpe

a frill of white lace. There were other gowns with skirts so scant of width that the mannikins, mounting a couple of steps between two exhibition rooms, were obliged to pull themselves up by the aid of a brass rod on either side of the wall opening. In the case of one gown displayed it was funny enough, for, before mounting these steps, the young woman who wore the dress had lifted its skirt to show the trousered legs, with the remark "that they made it *'plus facile'* to walk." Then she calmly dragged herself up by the aid of the brass rod, showing the uselessness of this much-vaunted undergarment, hampered in its motive by the scant covering skirt.

GRACEFUL SASH ARRANGEMENT

A charming skirt in this collection was caught up to the ankle at one side by one end of a sash that dropped from the belt.

Besides the grace of this looping, it displayed one pretty foot, and allowed freedom of movement. Another pretty sash effect I noted was achieved by a breadth of orange colored mousseline de soie laid in flat, irregular plaits; it was slipped under the belt at one side of the back and dropped one uneven end over the top.

THE SIDE SLIT MODEL

The house of Béchoff-David, the house above all others responsible for this war of chiffons—exhibits an interesting variety of the new skirt in all colors and materials, and combinations of both; but as I am on the side of Monsieur Worth in this international question, I shall leave the description of them to the clever pencil of my artist, and myself describe a skirt that I believe will become a success by reason of its chic, its comfort and its real beauty—a skirt that Béchoff-David displays with the other. Close fitting, scant and straight, it is open on each side to a depth of several inches; in walking this slit opens to an extent sufficient to allow the natural step, thus avoiding the ugly straining of the material over the haunches peculiar to the scant skirt we have worn for the last two seasons. The opening is achieved by one breadth being laid flatly over another, so that when pulled apart in movement only the foot and perhaps the ankle is seen. The comfort, added to the chic of it, is bound to make it popular with the best class of women.

The same effect is seen at this house in the case of evening gowns made with a long, narrow train, swinging away from a deeper slit on the sides that shows the leg in a manner open to criticism, but the real beauty of this design could be preserved, and the objection obviated and the chic increased by an ankle-long short lace underskirt.

PACQUIN CREATIONS WORN AT A PREMIÈRE

The coquettish little Theatre Michel, with its ultra-Parisien clientele, was never more charming than the night of the première of Sacha Guitry's new play, "Le Veilleur de Nuit." This exquisite playhouse sparkled in beauty of decoration, of women and of lovely toilettes! No other word so well describes the quality of this season's evening gowns
(Continued on page 106)



White mousseline dishabille with royal blue silk and swansdown



Pacquin frock of a strange but harmonious mingling of many blues



Redfern model of flower printed voile with leaf green liberty satin



Tailored suit with skirt opening in front; revers of camel's-hair



Photograph, copyright, by Harris and Ewing
Mrs. Philander C. Knox, the charming and clever wife of
the Secretary of State



Mrs. Edson Bradley, who entertains extensively at her
charming home on Connecticut Avenue

WASHINGTON ANTICIPATES POST-LENTEN GAIETY

WITH Easter and the season that it ushers in only two weeks away, those who have been spending the Lenten period along the Florida coast are returning to the Capital. The event that calls forth the most interest and is being looked forward to with the most expectancy is the horse show to be held in a few weeks, following the one to take place in Richmond early in May. We have already witnessed a dress rehearsal for the horse show during the past month, under the auspices of the new Riding and Driving Club, otherwise known as Clarence Moore's Club.

Mr. Moore is not only the Master of the Chevy Chase Fox Hunting Club, but he is almost the master of everything connected with the horse in Washington, and it is an open secret now that he has furnished a large part of the funds and influence which has brought into existence the new club on Twenty-second street, half a block from the home of Mr. and Mrs. Edward Beale McLean. Many of Washington's horse shows in the past have been quite amateurish, and among those of this character remembered by Washingtonians who have lived here at least five years are the first shows held in the open at the Chevy Chase Club. Every one went, even if they did have to sit on bleachers, acquiring sunburn and freckles, because everyone else did so.

SOCIETY PREPARING FOR THE SPRING HORSE SHOW

The coming show, however, is to be a smart affair, with all the modern wrinkles. The bluest-blooded horses of Virginia and Maryland, to say nothing of the Meadowbrook and Genesee regions, are scheduled to be exhibited at the coming event. Some of those who will ride are Mr. and Mrs. Granville Fortescue, the latter formerly Miss Grace Bell; Mrs. Peter Goellet Gerry, of New York; Mr. Billy Hitt, who often takes a fence with better

Society Interested in the Coming Horse Show —The Passing of the Historic Estate of Weston —The John McLean's Sunday Luncheon Parties

grace than most men; Mrs. Hart, wife of Lieut. Hart, and daughter of Admiral Brownson; the Belgian Minister, Count de Buisseret; Capt. Sowerby, naval attaché of the British Embassy, sometimes called the "Pink Admiral," because of his rosy complexion; and,

of course, Mr. Clarence Moore, and his young daughter, who naturally must ride or else the show would be Hamlet without the Prince.

Prominent among those who are coming back for the fun that is always to be had on horse

around Washington highways and byways in the spring and early summer, are the Secretary of State and Mrs. Knox, who stole away for a little jaunt to Florida. Mrs. Knox had the foresight early in the season to refuse all dates for entertainments in March. Mr. and Mrs. Chauncey M. Depew were also at Palm Beach and Havana, as were the Hugh Legarés. Mr. and Mrs. J. Sloat Fassett went back to New York by way of Georgia and the sea, after a visit to friends in Atlanta. Mr. and Mrs. Charles J. Bell have been spending several weeks on a hunting trip in Florida, turning over their country home outside of Georgetown to their daughter, Mrs. Fortescue, where the Fortescues and the Bells expect to spend the entire summer.

AN HISTORIC MANTEL-PIECE LOST BECAUSE PAPA FORGOT

Apropos of the Bells, Mr. and Mrs. Bell's other daughter Helen, now Mrs. Julian Ripley, of New York, whose husband is building a house for her, made a hurried trip to Washington not long ago in quest of historic relics for her new home. Just at the time, contractors began tearing down the famous old place "Ruthven Lodge," formerly known as "Weston," a house on one of the most magnificent estates and show places of the old regime at the Capital, although interesting only to this generation from the fact that, it is said, it was the refuge of that picturesque figure in American history, the intrepid Dolly Madison, on the night the British fired the Capitol and the White House during the War of 1812. On that occasion Mrs. Madison carried the Gilbert Stuart portrait of General



Kronstadt's painting of Mrs. Oliver
Cromwell, mother of the debutante,
Miss Louise Cromwell

Washington, now again hanging in the Red Room of the White House, to Ruthven Lodge, then Weston, in order to save it from the vandals.

Mrs. Ripley had set her heart upon a mantelpiece from this old home, but the present occupants of the old Nourse estate, another famous historic show place in the neighborhood, had been there before her, so that when Mrs. Bell, commissioned by her daughter, drove up to Ruthven Lodge, she found only a wall or two of the old place standing, and was directed by the contractors to the Nourse estate and its occupants, who had not only taken time by the forelock, but the mantelpiece as well, thus having gotten ahead of Mrs. Bell and her daughter, who were in New York at the time arrangements were being made to pull down the old house.

In addition to the Bells, others who are returning from Florida are Mr. Horstmann, of the German Embassy, who went to the south from California. Count Pejacsevich, of the Austro-Hungarian Embassy, is also back from the Florida Coast, and is renewing his attentions to Miss Catherine Britton. These are said to have been so marked that society will be disappointed if it does not have another international engagement to talk of before the summer flitting.

LORD DECIES' SISTER ONLY A
SUFFRAGIST, NOT YET A
'GETTE

Among those who are visiting in California is the Hon. Mrs. Wilkinson, sister of Lord Decies, who made Vivien Gould the youngest peeress in the British court. Mrs. Wilkinson came to Washington with many "boxes" filled with all manner of pretty clothes which her devoted husband lavishes upon her. While here, however, she wore these only at evening entertainments, preferring her—truth-to-tell—rather frumpy garments, as she herself calls them, because, as she said, she could travel with these, in addition to the spectacles she sometimes uses, unaccompanied by escorts, all over the world, without creating comment.

Rather proudly, while here, Mrs. Wilkinson wore the badge of a suffragist, explaining to the uninitiated the difference between a suffragette and a suffragist. She told me she could not claim the honor of being a suffragette, for the "gettes" were in London and other parts of England regarded by Englishwomen as those who had served terms in jail—a distinction she has not yet attained. She also went on to tell me that the reason the Englishwoman takes such drastic measures to put her cause before the public is because if she does not break the law she can not get notices from the press.

Although Catherine, the Dowager Lady Decies, was ill with the grip during part of her visit in Washington, she recovered sufficiently to be present at many dinner parties and make herself a host of friends. While here she was the guest of Captain and Mrs. Gibbons, the former the late naval attaché of the United States at London. The Gibbonses and a number of other persons went over to New York to see the genial English lady sail away for home, expecting to meet her again in London during the Coronation season.

ENVOY ESPECIALE TO THE COURT OF ST. JAMES
AND MRS. HAMMOND RETURNING COURTESIES

Of course, during the Coronation in London, the center for many Americans will be Baroness Burdette-Coutts' house, where Mr. and Mrs. John Hays Hammond are to entertain with the true hospitality that has marked their home in Washington during the past winter.



Photograph, copyright, by Harris and Ewing

Mrs. Charles Bromwell, wife of Colonel Bromwell, U. S. A., and niece of the late Vice-President Adlai E. Stevenson, with her young son and daughter

Every one who has a spark of real American patriotism is glad that Mr. and Mrs. Hays Hammond are to represent this country at the Coronation. They are typical Americans, pure and simple. They have come up from the ranks, and now that they possess wealth almost countless they are still the democratic, kindly disposed persons of their less prosperous days, and everyone is wishing her the best of success in her undertaking for a real home for working girls in Mrs. Van Rensselaer Cruger's former house in Washington, before she leaves our shores. Mrs. Hammond has spent much time this spring in the former Cruger home, showing the working girls how to perform the tasks she was once called upon to



Madame de Lima de Silva, wife of the
Chargé d'affaires of Brazil, and one of
the prettiest women of the Corps Dip-
lomatique

do on the outskirts of civilization, when her husband was a miner.

THE RELEGATING OF NEW-
COMERS TO THE ANTE-ROOM
SOMETIMES A MISTAKE

Admiral Schley not long ago said at a tea that the society leaders in Washington tried to keep newcomers in the ante-rooms. A few tried that, upon occasion, with the Hammonds, to their present great regret, for not only is Mr. Hammond the greatest friend President Taft has, to use the Executive's own words when he was not talking to a politician, but now that the greatest mining expert has been appointed Envoy Especiale to the Court of St. James, he and Mrs. Hammond are graciously conferring favors and are bidding those who have been their friends in Washington to be their guests in London at the Coronation.

WILL HELEN TAFT GO TO THE
CORONATION?

Everyone is wondering whether Helen Taft will visit the Hammonds during the Coronation festivities, and over whiskey and soda and tea it is being recalled that Mrs. Longworth, when she was Alice Roosevelt, came very near going to the Coronation of King Edward, but that there was some hitch at the last moment and she did not go. It is being remembered that Alice Roosevelt's proper status at the English court, in case she did go, could not be determined, whether by her distinguished father or by English court

officials has never been publicly known. Soon the question will undoubtedly come up as to whether Miss Taft will visit London during the Coronation or not, and if so, whether as the daughter of the ruler of the United States or as just a plain American girl. They have been talking about it over the gossip tables a long time now, and it is a question of how soon the subject will become one upon which to make bets, although it is safe to say that Miss Taft's mother will not decide until the last minute, and in any case it is well known that Miss Taft would prefer to stay at home and that her mother would also prefer her to do so.

Miss Taft, despite the fact that she has danced almost every night during the winter until the small hours, is nevertheless looking awfully fit. I met her down town the other day, when she was wearing a very smart tailor suit of heavy cloth in tobacco brown. The suit was absolutely plain, and with it she wore a brown hat and fox furs.

Miss Taft has been the honor guest upon several occasions this past month of Mr. and Mrs. Edson Bradley, who have been doing all their entertaining within the last few weeks. Mrs. Bradley had invitations out earlier in the season for many functions, but was obliged to recall them because of the serious illness of her daughter, Mrs. Herbert Shipman, of New York. Mrs. Shipman has now recovered, and is with her mother. Mr. Shipman has been coming down whenever his pastoral duties would allow him to get away from the Church of the Heavenly Rest, where he is rector. Mrs. Shipman, like her mother, is fond of society, and friends of the family jokingly call Mr. Shipman the "pastor" and Mrs. Shipman the "pastorette." It was a pretty compliment that Mrs. Bradley paid to Miss Taft the night of her cotillion for the President's daughter when she seated her in front of a bower of pink roses and had the favors for the first figure of the German all of pink, Miss Helen's favorite color.

(Continued on page 68)



Handkerchief case of blue satin covered with embroidered white linen edged with Valenciennes



Summer card case of white linen lined with white satin and embroidered in Florentine cut-work



Candle shade of embroidered white handkerchief linen with insets of Valenciennes



Effective creation of Italian filet motifs and Cluny bands edged with crochet balls



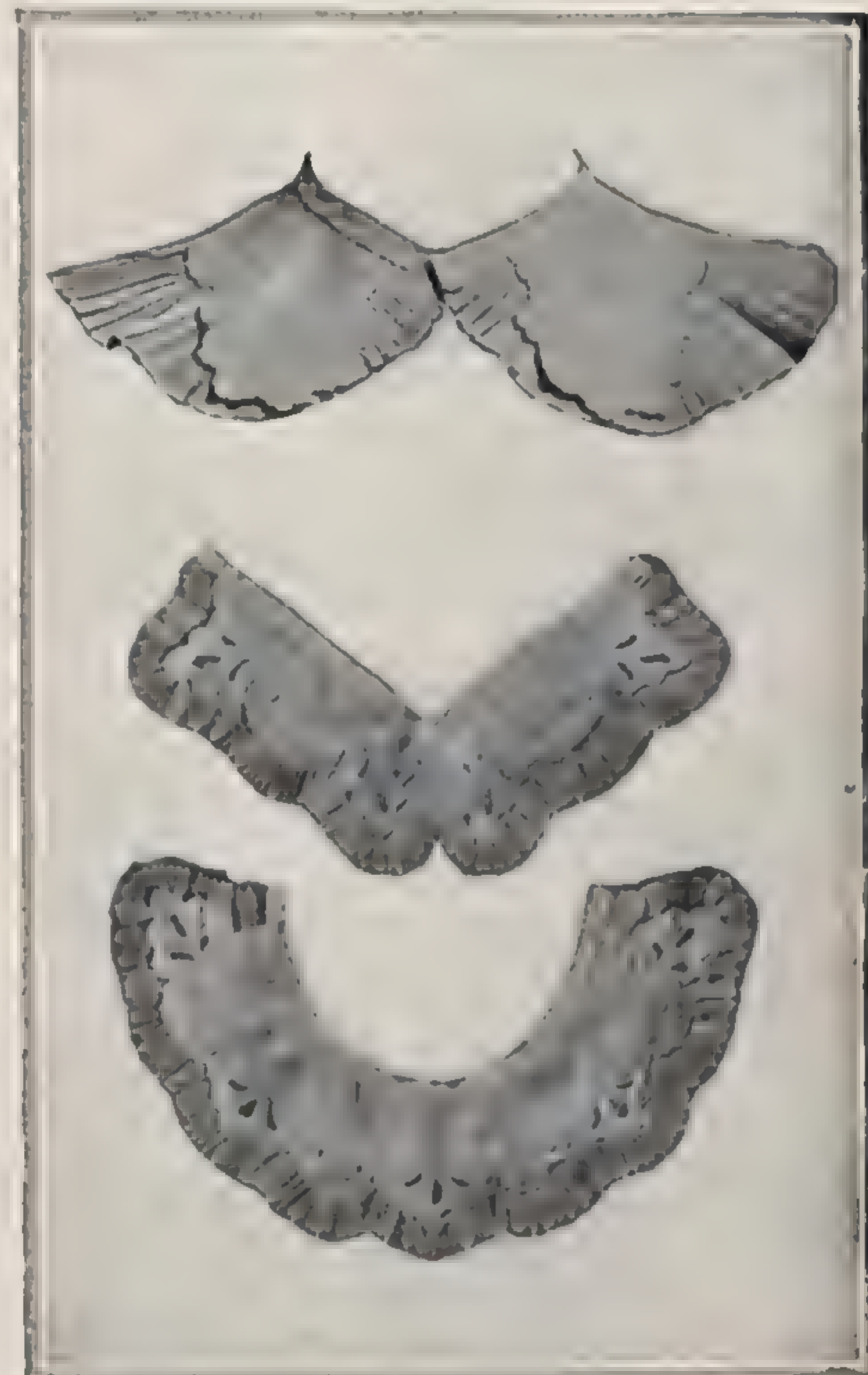
Charming frock of dotted dimity showing the tucked waist finished by a frill of scalloped edge batiste and rows of Irish crochet buttons



Blouse of mauve and white striped satin with yoke and turn-back cuffs of eyelet embroidery

SMART ACCESSORIES FOR THE
COSTUME IN SHEER LINEN AND
EFFECTIVE LACE, AND TWO SUM-
MERY AND ORIGINAL LAMP
SHADES FOR THE BOUDOIR

From "Aquidneck Cottage Industries"



Batiste collar and cuff set handsomely embroidered and finished with fine net frilling

GOWNS of A STAGE PRINCESS

Notable Empire Creations Worn by Louise Gunning in Her Charming Impersonation of the Balkan Princess—Supreme Value of Contrast in Costume

By ELEANOR RAEBURN
ILLUSTRATED BY JEAN PARKE

THE masters of stage-craft never ignore the importance of contrast in obtaining their best theatrical effects, and the "values" of the *mise en scène* are always most carefully studied and arranged. This is especially true in musical comedy at the present time. Color and form are made subservient to the ultimate necessity of procuring results that please the eye, and incandescence does the rest. One could not but observe how skilfully the color harmony and contrast was developed by the artist who devised the three scenes (a prologue and two acts) of "The Balkan Princess," in which Louise Gunning is the prima donna absoluta, and how the dainty gowns of neutral tint, worn by this slim princess, were thrown into charming relief by the more brilliant colors that decked her stage colleagues, and also by an appropriate background.

Miss Gunning returns in this picturesque offering to a public that knows her well and rejoices in her success. This sympathy gives her an assurance, both vocal and aesthetic, which indicates that her former efforts to please were merely an incidental part of her early artistic past, and that now it is all plain sailing. Her audiences know what she can do. They know that her voice is a lyric soprano of delicious, clear and bird-like quality, and that she completes the stage picture most satisfactorily. Indeed, her personal charms have grown and developed; so that now she may be reckoned as one of the veritable stage beauties, for a certain former awkwardness of pose has given place to gaiety and lightness and chic.

SYMPHONY IN PEACH BLOW
PINK

And then her smart Joseph gowns—how admirably selected to suit her personality, how charmingly developed by the skilled craftsman! That peach-blossom pink costume which she, as the Princess Stephanie, wears in the prologue, is a bewitchingly becoming creation, contrasting exquisitely, as it does, with the rich deep tones worn by the ladies of her court, and the decorations of leopard skin and gold lace on dark cloth which compose the costumes of her court officials.

This pale-pink toilette is made on a trained fourreau of peach-bloom satin, and the diaphanous white tunic and bodice are adapted to it in the empire manner, the high waist-line being the accentuating point. The bead-embroidered tunic falls to a point below the knees about five inches from the ground, and sways prettily with its weight. It is close and straight around the figure, without any fulness at the lower edge, being only slightly gathered at the high waist-line. The deep embroidery of tubular crystal beads is finished on its upper edge with a Walls-of-Troy outline, and has no fringe at the bottom. The V-shaped

bodice appears to be made of nothing but diamanté trimming on an intangible pink foundation; but its elbow sleeves of beaded gauze show the fantasy of ending at the elbow in a single point, finished each with a small tassel of silver. The *pièce de résistance*, however, of this beautiful costume is the

court train. This, like all court trains, appears to be quite independent of the gown, but somewhat more detached than most of them, as it is tossed about and doubled together without costing the wearer the least concern. Made of peach-bloom satin, like the foundation, it is overlaid with silver moiré gauze, and bordered all around with a diamanté galloon, about an inch in width, being hung from the empire waist-line, just at the point where the back V of the décolletage ends. A dainty bit of coquetry that gives novelty and chic to the whole effect of this richly beautiful gown is seen in the six pendant tassels of silver, suspended from the *under side* of the train, that tremble with every movement of the queenly wearer. A tall diadem of brilliants, the insignia of her high rank and estate, is shown to bewitching advantage in her red-gold coiffure. No other jewels are worn, although there are indications that she is the possessor of valuable gems; for the plot turns upon the comic efforts of two impostors to dispose of a strand of pearls stolen from her.

GORGEOUS BACKGROUND OF
BALARIAN COURT

Imagine that charming peach-bloom-clad princess appearing suddenly in such a scene of riotous color as her court affords! There are glittering maidens wearing the supposedly national costume of Balaria—short length, and with guardsman caps on their heads—a mass of spangles over various colors; and others of brilliant shaded crêpe—dark at the foot and growing lighter at the bodice. These latter frocks are unique, for they are covered all over, in large spacings, with jewels of emerald, or topaz, or sapphire, or amethyst, set on gold medallions—a most fascinating idea—and they have deep bandings of gold spangles at the foot. Their V-shaped bodices are covered with this same gold trimming, as are also the empire bands for their coiffures, and their sleeves are slashed from shoulder to elbow to disclose thin undersleeves. A characteristic feature is the panel sash, which falls over from the high waist-line at the back, straight to the foot, and is finished exactly like the skirt—in fact, made to look like a detachable portion of it.

Then there is Olga—Maid of Honor to the Princess—attired in white cachemire de soie, to keep the princess company in neutral tinting; a simple frock made with a train and a bib tunic, both back and front, open all the way up, under the arms, and having all of the edges bordered with diamanté gold banding, except the sleeves, which are finished with white marabout. A close bunch of pink roses over the left ear completes her coiffure.

A special feature of this scene is the scrubbing chorus, sung by Magda—a charwoman of the palace, of more or less importance to the plot—and her assistant maids. She wears



Lovely creation of peach bloom satin with diamanté trimming and a court train overlaid with silver moiré gauze

a picturesque short gown of cross-barred pink and white, rather dressier than the gingham ones of the same colors worn by her maids, and a becoming cap with large ribbon bows of pompadour ribbon over the ears.

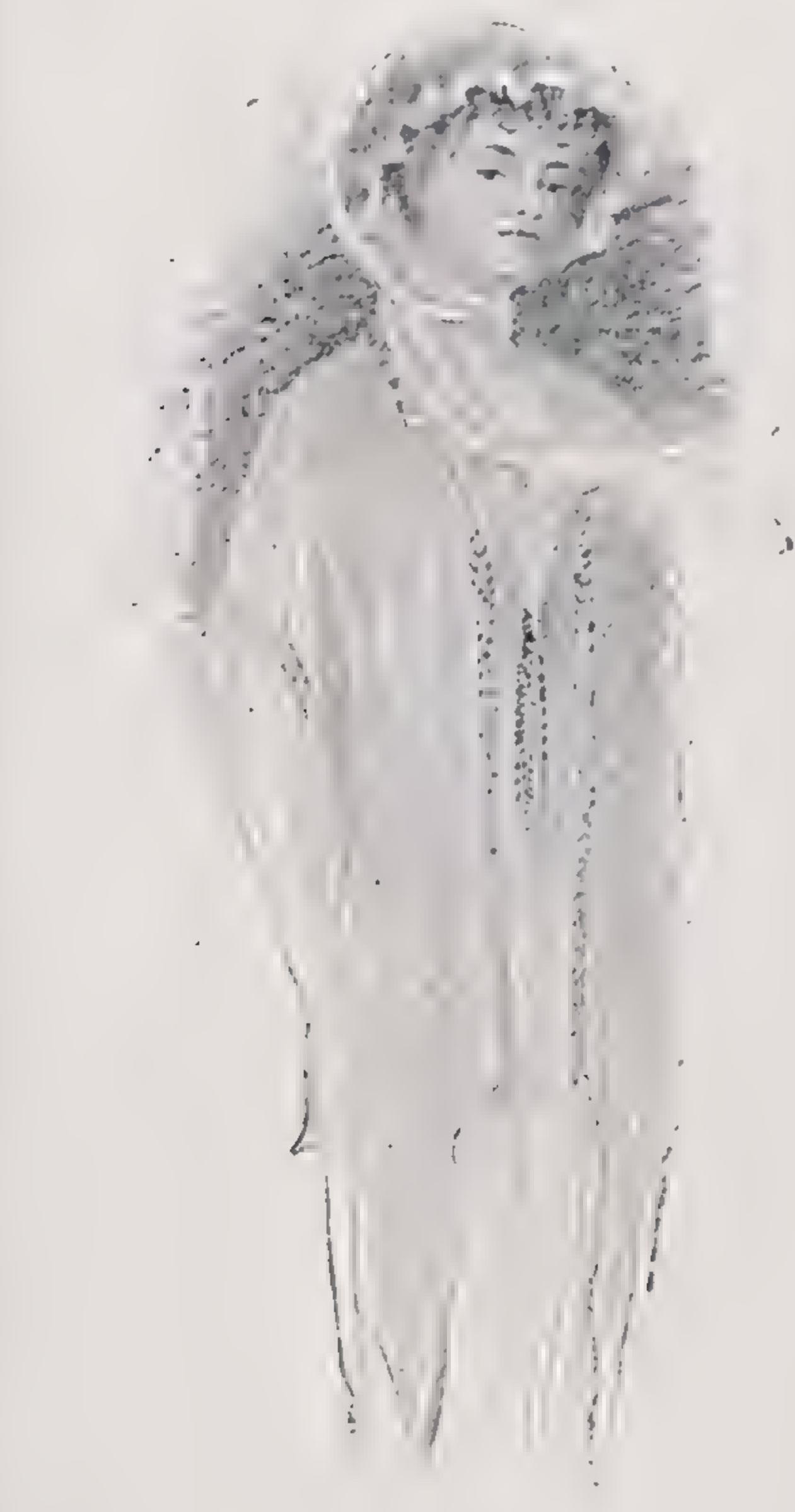
DINNER GOWNS OF PALE BLUE AND BLUSH PINK

The gown of the princess in the second scene, which occurs in the Bohemian restaurant, is in dancing length, of the palest blue chiffon over satin, and the tunic is hemmed with satin. When first appearing, she wears a shirred hood of pale-blue chiffon, attached to a loose garment of the same fabric that is decorated with gold bead bands and tassels; but after this is removed, her frock is seen to be elaborately decorated with gold trimming, heavily studded with turquoises. This decoration covers the front breadth, half way to the empire girdle, where it reappears in a bib-like elaboration at the front and back, diminishing to an inch width for the belt-like sides. This bodice is also V-shaped, and she wears no jewels or head decoration.

In this scene the color is again massed upon the army officers and other habituées of the restaurant, while the principals are in the palest tints, Olga's gown being of blush pink, and her shirred hood attached to the shoulder garment resembling that worn by the princess, whom she accompanies; while the Grand Duke Sergius, who makes his first appearance here, wears a costume of palest gray cloth with a coat border of dark brown fur, and varnished boots, ornamented at the top with silver galloon. Sofia (Vida Whitmore), an habituée of the restaurant, who happens to be in love with him, wears a noticeable dancing dress, also from the Joseph atelier, of black marquisette, richly trimmed on the front with black jet studded with rhinestones, the tunic being edged with jet fringe, and the sleeves hung with chains of jet. Across the front of the corsage, under the V-shaped marquisette bretelles is a band of diamanté trimming. Her coiffure is dressed low over the ears, in the neo-Empire manner, and a rope of pearls around the head ends in a cabochon on the left side, supporting a high upstanding, old-rose ostrich feather. Her black Chantilly lace complete a costume that is stagy, but smart.

A PALE GREEN BIFURCATED CREATION

Magda, also, appears in an eccentric costume—a concession to the craze for trouser



Miss Gunning's little pale-blue chiffon wrap is a delightful trifle for summer evening wear; the hood, which is attached to the wrap at the neck, has a long pointed end like a boy's exaggerated stocking cap; tasseled with gold and turquoise beads, it is used to muffle the neck in the most becoming fashion



All-white Empire gown of satin with slit marquisette tunic decorated with pearls and crystal fringe. Head-dress of pearl bands with aigrette

effects—this being a pale-green décolletée princess affair, which is conventional enough until it reaches the knees, when it suddenly becomes bifurcated; bands of gold trimming giving a garter suggestion, and forming the belt and the neck outline. A peaked hat of emerald green silk has a band of brown marabout and a fall of cream-colored lace around it; emerald green shoes and stockings are worn. The other restaurant habituées disport short rainbow frocks of brilliant, iridescent blue or green or red, heavily ornamented with small gold sequins, and draped with shoulder-scarfs and turbans of coarse striped Oriental silk of various tintings, the officers adding to the striking combination of color by their long blue-cloth capes; some of them being lined with emerald green, and the remainder with purple.

A REGAL AFFAIR OF ALL-WHITE JEWELLED WITH PEARLS AND CRYSTALS

In the final act, the Princess Stephanie appears in all-white. This is a scene in the palace garden, where she is expected either to make her choice of a husband from among the five dukes who are her suitors, or to abdicate forever. But as she loves the Grand Duke Sergius, she refuses all of the five in succession, and signs the paper of renunciation; only to have it torn to pieces by Sergius—who claims her as his bride, in the

face of her opposition. This gown is also of the Empire genre, and has a long trained tunic of white marquisette over a longer trained white satin foundation skirt. This tunic is split to the waist on both sides, and falls in two tabliers, back and front, having a deep decoration of pearls and crystals across their lower edge, and finished with crystal fringe. The sleeves are short, and there are festoons of pearls around the décolletage, the bodice being covered with crystals and pearls that end at the middle-front in a deeply fringed bead decoration. Her head-dress is distinctly pretty and becoming, consisting of two rows of large pearls, set around on the top of the head, and ending in a large cabochon of pearls over the right ear; whence springs a bushy white aigrette.

RESPLENDENT COURT COSTUMES

In this scene, Olga wears a gown of silver-gray charmeuse with a train, the long unfitted pelisse hanging perfectly straight without darts; it is bordered on all its edges with diamanté banding. White marabout again edges the elbow sleeves, and a wide band of silver ribbon fastened on one side with a bunch of petite roses, encircles the coiffure. Sofia's costume here is a brilliant example of judicious color union, combining a short skirt of purple crêpe météore, deeply spangled at the bottom, with draperies of peacock blue.



No. 3.—White rose toque with a brilliant butterfly bow of cherry velvet



No. 2.—Helmet shape of rough straw with pansies and a huge bow at back

SMART FASHIONS for LIMITED INCOMES

French Millinery Models Copied—The Robin Hood Cap and Tailored Panama—Gay Parasol Coverings of Figured Cretonne

frame. I should choose for this black as the most serviceable, or white, if not considered too perishable. Laid flat on the top of the crown, there are some silks and velvet pansies of deep purple, and the splashing bow is of the fashionable new ribbon of black velvet stripes on a white silk or satin background. Such a hat as this will adapt itself to any costume and prove the best kind of color combination. It would answer with a blue serge suit, with one of purple or white linen, or with a lingerie frock. Price \$9.

FLOWERED TOQUE

It is so easy to put together one of these fascinating flower hats, which are more than ever in vogue this season, that one can easily afford the extra hat. In the third drawing is given one which is in the newest kind of color scheme. The wire frame is entirely covered with small white crushed roses, with here and there an occasional green leaf showing. To offset this dead white, there is posed at the back a brilliant butterfly bow of cherry velvet. It is the output of one of the French makers, and is altogether fascinating.

SHIRTWAIST HAT

Everyone has a soft spot in her heart for a panama hat, but, alas! the genuine article is beyond the limits of the average

purse. While I do not, as a general thing, recommend an imitation of any kind, still this season one sees very charming imitations of the real panama in straws that are not only excellent reproductions, but that also have good wearing qualities, and there is no reason why anyone should scorn these copies. The untrimmed severity of the panama has given place to just a bit of decoration which is so well managed and so suitable that it does not seem out of character with this kind of hat. For instance, that in the fourth sketch has at one side a cockade in tan colorings—the kind that one best describes under the name of the shaving-brush cockade. This spreads out in a fan shape at the left side of the crown, and gives added distinction to the panama. This hat can be made in imitation panama for \$9, and the model is after one that is being offered by one of the best known makers of sporting hats in the city.

ROBIN HOOD CAP FOR AUTOMOBILING

The jaunty, boyish shapes that we have worn all winter in felt are too comfortable and becoming not to be offered in straw, and I should recommend the woman of limited income to have one of these for automobiling and such sporting use as requires a small, clinging shape. The fifth illustration gives a robin hood cap in rough black straw faced in white straw where the

narrow brim turns upward. Its only trimming is a white straw quill with a rib of black and an edge of black. This is very charming, and will prove, as I have said, good for all kinds of uses. Price \$7.

TWO NEW HEAD DRESSES

The flat, severe bandeau that went around the head more like a bandage for an injury than anything else, has been admirably modified in the last few months, so that now we see it in less of a hospital guise. In the sixth drawing, for example, there is an attractive arrangement of silver gauze ribbon which winds around the head twice, crosses at the side and hangs to the left shoulder with tassels of silver fringe, above which are balls of gray satin. This idea can be effectively carried out in either gold or silver, according to one's gowns and trimmings. It is pretty also in satin ribbon, which might be supplemented with beads to match in the fringe. The other arrangement, the original of the seventh drawing, serves as a theatre cap, and consists of a twelve-inch band of black velvet, which is lined in king's-blue satin of a thin quality. This is laid flat over the top of the head and knotted on one side with short ends, while on the opposite side it is held in by a cabuchon ornament. This can be either in one of the fancy buckles or buttons which one finds in the department shops, or preferably some old brooch from the trinket box. Where the head-dress is tied at the side, it shows the blue satin lining distinctly, and this again peeps out in front at the edges.

BREAKFAST CAP

This part of costume, which two or three years ago was a rarity, is now found in the wardrobe of every woman, as it especially appeals to a taste for daintiness in one's bedroom dressing. Some old-fashioned fogies object to it as encouraging untidy habits, since it disguises a hasty coiffure, but this is an absurd objection, for the reason that one's hair can be perfectly neat for the first meal, but not carefully arranged with the curls and braid for which one takes time later. The little cap in the eighth illustration is a simple one, just a full, round cap of white cotton net lined in pink chiffon, with rosettes of striped pink ribbon and a frill of Valenciennes lace.

THE TOQUE FOR THE SUIT

Nothing is better this season than the close-fitting cap shape that follows in line the helmet of the Crusaders. This hat has the advantage of looking well with the tailored suit, and is also an admirable shape for runs in the motor to and from town. This close-fitting cap seemed at first a little severe and exaggerated, a little harsh—but since we have become used to it, its charm is undeniable. The second model is in a rough, loose weave straw draped on a wire

This is made by the little milliner mentioned, for \$4.

NEW TRIMMING FOR LINEN SUITS AND GOWNS

What every woman who manages her small income is looking for are the smart little touches that give her wardrobe the air of the latest thing from Paris. Now, if you want your white linen suits and lingerie dresses to be in the height of the mode, trim them in a white cotton or linen military braid, which exactly reproduces the coarse mesh and webbing that we are used to in those of black or white silk. I saw a lovely frock the other day, made entirely of white linen eyelet work in a one-piece model, with white braid of this kind forming a rever at the left and extending down to the hem of the gown. In the same showing, there was a white coat and skirt of French linen with cuffs and collar in the braid, and a band of it around the bottom of the skirt. This trimming is particularly smart and something not seen before this year.

COTTON VOILES

We have said much about this charming material, but every day it comes out in lovely new patterns, so that we quite lose sight of such old favorites as organdies and dimities in admiring this new fabric. One of the latest patterns in it is pink blossoms on a white background, and at first glance it is as delicate as any muslin that ever was made, and yet its real substance will stand out against damp and bad weather. Also tan cotton voile makes the nicest kind of a little frock for morning shopping in the hot weather.

STOCKING PROTECTORS

I trust that no woman in these days fails to provide herself with the protectors for the top of the stockings, which are invaluable in saving ladders and tears made by the garters. These are to be had in black or white or tan, at 25 cents in lisle and 50 cents in silk. They have been mentioned in these pages so often that everyone must know what they are like. For those who are not familiar with them, however, they may be described as a tubular length of the stocking, which is put on above the knee under the stocking and then folded over on the outside of the stocking, so that its top is entirely protected from the garter. It is not worth while to try one's patience with darning when such a device as this saves all the labor.

INEXPENSIVE COVERINGS FOR PARASOLS

If you should happen to have one or two old parasol frames which you wish to cover cheaply for morning use in the country, this can be done most effectively by using remnants of cretonne or chintz, which can be picked up in the upholstering departments of the shops for a mere song. Many of these are delightful copies of old English patterns, and there is no end to choose from. The designs vary from time to time, but there is always a good assortment on hand. Lately I have seen an excellent flowered and bordered design in French blue on a white background. This is excellent for use with a blue linen frock. It is to be had in other colorings beside the blue. Another one, in which there is a mixture of colorings, is a tiny Chinese pattern with a little landscape design, peopled by tiny Chinese figures and wee toy dogs. If these particular patterns are sold out, you will find others equally as desirable from which to choose, and the prices are 30 and 35 cents per yard. It does not take much material to cover a parasol.

SLIPPERS FOR LINGERIE GOWNS

Although styles of footwear never change radically, the accepted materials are juggled about and matched up differently, so that from season to season we find certain combinations which are especially modish. The latest decree is that white kid slippers shall be worn with lingerie gowns trimmed and offset by rhinestone buckles. This makes a decided change from the buckskin slipper or low shoe which has been in vogue for the past few seasons. If you therefore have any rhinestone buckles which are not in use, either modern or, still better, antique, mount them on white satin ribbon, just a simple bow, and tack them on a pair of white kid slippers. You will then be in the height of fashion as to the accessories of your best white gowns. The sole of these slippers is light in weight, and the heel covered in white kid. It may be either French in shape or a straight medium heel, which is, of course, always more comfortable for walking.



No. 1.—Drooping brimmed model satin faced and trimmed with a poinsetta



No. 8.—Breakfast cap of net and Valenciennes over pink chiffon



No. 7.—Theatre cap of black satin faced with King's blue; jeweled ornament



No. 5.—Robin Hood model of black straw with white facing and quill



No. 6.—Bandeau of silver gauze draped twice and knotting with tasseled ends



No. 4.—Panama model for morning wear trimmed with a side cockade

W H A T S H E W E A R S

Vogue of the Velvet Parasol—Fetching Costumes for the Spring Resorts—Millinery of the Moment—Small Flowers and Single-Fleur Ostrich Feathers—Smart Motor Bonnets in Helmet Shape

A CASUAL survey of the field of dress might induce one to make the hasty observation that there was really nothing distinctly new this season, but rather that the adaptation in novel forms of fabrics and styles already well-known and established in popularity comprised the range of choice. This would be true only in part.

The cotton marquises, for example—both in the plain and the all-over embroidered varieties—commend themselves by their novelty; and météore voile, crépon foulard, and calcium foulard, are only a few of the silken fabrics that are distinctly new and admirably adapted to the present clinging fashions; while Canton crepe, an exact reproduction of the dress material so much prized by the well-gowned woman of the 1830 period, reappears as a novelty, and bids fair to take the first place among the costume possibilities of 1911. Its resistance to creasing—which is not true of any of the materials of the crepe de Chine family—greatly enhances its usefulness, for a gown made of Canton crepe may be tightly packed in a suitcase for an automobile tour, where stops at the hotels en route are a part of the scheduled itinerary, and come forth guiltless of wrinkles. Then, too, it is being manufactured in all of the desirable colors.

LACE IN RELIEF

I have in memory a dinner gown of this kind made for just such a tour, and it is being fully tested, even now, on its travels. The color of the crepe was Copenhagen blue, and combined with it were wide bands of white Venise lace over black Malines, this impalpable black lining serving only to throw the pattern into high relief. The wide banding formed the sides of the tunic and the lower part of the Empire bodice; the upper portion, which was cut in a low round and made in one with the sleeves, being composed of pékiné black-and-white satin overlaid with white chiffon, with the encolure (or filling-in at the neck), and also the visible part of the undersleeves, made of black net heavily encrusted with white porcelain beads, the edge of the tunic showing a ball fringe of these same porcelain beads. A ceinture of cabbage-green velvet, fastened at one side of the front, gave a smart touch of contrast, and had one long hanging end that was finished with a tassel of porcelain beads.

Talk as one will about the waning of the bead craze, there can be no question that the season opens with it very much in evidence everywhere, not only on the imported costumes and blouses, but on the diaphanous fabrics and trimmings, which require weighting to produce that chic and illusory charm which we have found so attractive in the fashion of veiling, as seen the year past. In millinery, also, the white porcelain bead has made an invasion, and one may see the turn-back of the smart high black hats, in the Napoleon and similar shapes, heavily encrusted with these small white beads, which are sewed on black net with the utmost irregularity, and drawn smoothly, to produce a novel effect.

MILLINERY FORECASTING

This is to be a season of the brightest colors in hat trimmings; I am assured, and purples, reds and greens of all shades will be used as adornment, while the smart blue colorings will vary from Nattier blue to marine and raven blue. The strangest combinations—such as raven blue with royal purple—will obtain, and geranium red (or coral color), cabbage green, bleu de France, and réséda, will be used sparingly as blenders. Despite protest, black and white will still find favor, but antique gold or silver is frequently added, for the sake of novelty. This combination of the gold shades mingled with black and white is particularly smart and handsome, united in the same ostrich feather, and the plumes dyed to imitate fur—chinchilla or opossum—are very smart. Small flowers, such as heliotrope, primroses, spiraea, hyacinths, violets and button roses are being used in masses on the helmet crowns of small hats, great height being achieved by a tall, stiff spray of foliage, or loops of velvet set among these blossoms. Fuchsias are favored because of their effective combination of cerise and purple, but they are difficult to adjust successfully in trimming, owing to their drooping habit, unless made into

bouquets with other flowers, or set high with foliage.

The large hats are usually made of the Tagal straw, which is not only light in weight, but keeps its shape admirably, and some of them are enormously wide, being narrow at front and back, with a very slight upturn all around. These extremes, however, are not adapted for women of conservative tastes. I saw one of these beautiful large black Tagal straw chapeaux worn by a very effective woman—evidently a foreigner and presumably French—at a picture exhibit two days ago. The only trimming was a waving fluff of the willow plumes denominated "chinchilla," because of their mingling of black and white in the dyeing of the fleus. The effect was entrancing, there being great height in the swaying feathers on the left side.

WILLOW PLUMES REVIVED

Tall willow-ostrich aigrettes, as they are called, because of their shape, are extremely à la mode, and ostrich "hyacinths" are airy and smart at the side or back of a small high hat. Aigrettes, if worn at all, are very high, but paradise plumes are favored again. Close high toques, of Malines with jeweled bands, and a mount of paradise feathers at the back are to be extremely smart for evening wear, especially in black, royal blue or coronation purple. A combination of pomegranate red, with jade-green banding is decidedly becoming to youthful faces.

Some of the upper brims of the large hats are being trimmed with flat bead or lace bandings, this decorative feature forming the only ornamentation, with the exception of the crown feathers. One of black Neapolitan, laid with wide white Duchesse

banding, was elegant to a degree. Dependent upon it, ostrich feathers will continue to be worn as long as the large hat remains in favor; hence their lavish use this season. Where feathers are not used, the entire crowns are made of flowers, oftentimes, or have floral bands, with a high mount of leaves at the back.

New automobile bonnets in helmet shape have the visor over the face to protect the eyes in traveling. A Poiret model has smoothly covered with straw cloth, and has for its only trimming, a row of silk cherries and leaves, placed above the visor. A draped straw toque in king's blue and cardinal red is also remarkably becoming. It may be suggested, apropos, that great discrimination should be exercised in selecting a motor bonnet, for some of them are really so hideous and inartistic that no self-respecting person would appear in them.

BEAUTY OF EVENING GOWNS

While listening to a discussion between several women over the teacups recently, I was interested to learn their point of view concerning modern dress, for the consensus of opinion was that never before in the history of fashion had costumes for evening reached such heights of elegance and charm as at the present time, when the subtlety, the allurements, resulting from fabric, embellishment and line all combine to create such marvelously beautiful effects.

"The First Empire!" sniffed one of the women, replying to a mild suggestion that Napoleon's court had outrivaled every other period in that respect, "Why, my dear, the French people of those days never dreamed of manufacturing such wonderful materials and trimmings as they do right now—they hadn't the facilities, take my word for it!"

Whether she was right or wrong remains for the historians to decide, but every one must agree that the evening gowns of today are exceedingly lovely. The dimly suggested laces, recondite sashes that issue forth in unexpected places, the veiled rows of button roses, the embroidered bandings, sparkling fringes, the metallic glitter of antique gold and silver supplemented by beads of all sizes and kinds—all lend fascination to the straight outline, and to the softened charm of the décolletée bodice with its high cordelière.

PARASOLS AND GLOVES

The new black velvet parasols give a note of almost startling chic to any costume with which they may be carried. They are lined with white or pale colors and have gilded ribs; one lined with lavender and with painted embossed violets on the handle, was a veritable dream of beauty. The parasol of the moment must have black velvet somewhere about it or be classed as out of date. Many of the newly imported ones have deep borders of black ribbon velvet, or else velvet lozenges appliquéd between the wide stripes of black velvet, on the white satin. It is easy to predict that they will become a marked feature before many moons wane.

A lovely gown was worn by a famous literary woman at a wedding which occurred just before Ash Wednesday. She is somewhat celebrated for the originality of her costumes, and this one was conspicuously daring—not that it was developed as a "jupe culotte" . . . for it was not; nor with the faintest relationship to the Turkish trousers, but there was a remarkable skeleton tunic of lace hung over the foundation skirt of oyster-white charmeuse. The lace was darned in an elaborate pattern on coarse white filet net, with a narrow border of Irish crochet insertion on each edge, the whole being mounted on purple marquisette. In adjustment it was seen to have a panel at the front and back, with joining sides that were held to the skirt at the bottom, but swung out loosely at the top. A V-shaped guimpe of the lace, also mounted on the purple marquisette, was seen dimly through bretelles of grayish-white chiffon-cloth, hemstitched on the border with purple marquisette. A sash of purple velvet ribbon, surrounded the skirt at knee height, which developed into a flat bow with a pearl buckle at the middle-front, matching the narrow ceinture, which ended at the corsage front in a similar manner. The small hat which accompanied this smart costume was a mass of purple heliotropes and green foliage, with a spine of mignonettes at the back,



Lovely gown of oyster-white charmeuse with a skeleton tunic of lace mounted on purple marquisette. Vogue pattern cut to order, \$4

and a facing and stiff bow of purple velvet. Several fetching costumes intended to be worn by a tired mondaine who will seek Lenten relaxation from her society excursions, at Old Point Comfort and Atlantic City, were displayed to a number of her intimate cronies, enjoying a farewell luncheon with her, and I was particularly struck by the new ideas of which her modiste had made use. One of the gowns was a black-and-white dot-striped calcium foulard that had a most striking and effective bordure, with emerald green introduced into the convoluted pattern, which formed the dado band to the skirt. The upper portion of the skirt was made of the striped foulard cut bias, with a seam down the middle front, having the sides overlaid with black Chantilly all-over, half-way up, and the whole veiled with black mousseline de soie. The bodice of Chantilly had a novel V-shaped collar which formed a deep Van Dyke on the sleeves. The striking hat of white Tagal to be worn with this gown, was overlaid on the top with black velvet and had a high mount of chiffon tea roses on the left side. As she possesses a whole battery of parasols, the one intended specifically for this gown is made of pékiné white silk, with black velvet stripes set lengthwise, and a deep hem of emerald green. Also, she is the possessor of a stole necklace—which is really the newest departure in neck-chains—made of the now-smart red coral combined with green jade, to wear with this costume.

Another of the picture gowns in her wardrobe was such a mélange of heavy linen with Irish crochet lace, and with tucked pieces of handkerchief linen inserted, that one would have found it difficult to classify it as a thick or thin gown. Three widths of crochet lace in matching design were used, and the several parts were most cleverly united, a row of white pearl buttons outlining each side of the panel front, from the bust nearly to the knee. Set into the high waist-line at the back was a panel sash finished at the bottom with wide crochet lace, and which swung free from the skirt when adjusted. The hat for this unique gown was in turban effect, having a skeleton brim of antique lace in which an aigrette was caught, the Malines windings which gave it the turban character being of raven blue. An elaborate pendant of lapis lazuli in a lattice setting of antique gold is to give chic

and unity to this delightful morning frock, when worn.

The same kind of a pointed sleeve that dignified this pretty costume was noted in one of dull coral crepon foulard, with a shadow stripe and figured in black, intended for a luncheon frock. It was combined with plain crêpe météore, in taupe color, finished on all its edges with silver rat-tail braid. Panels were inserted in the oddest manner in the narrow skirt, one being underlaid in the middle front, and two being dropped outward at the sides. The tunic resembled an old-fashioned overskirt, open in front, and was caught together low at the back with a passementerie motif, whence descended deep fringe in coral and black. The high waist-line was also marked with a coral ornament, both front

and back. The bodice carried out the general scheme of the skirt, the plain portion extending onto the figured sleeve. For this gown there was a small white Neapolitan hat trimmed in black velvet and white-tipped black wings.

Lingerie gown of handkerchief linen richly trimmed with Irish lace in banding and panel widths. Vogue pattern cut to order, \$4

and back, and the bodice carried out the general scheme of the skirt, the plain portion extending onto the figured sleeve. For this gown there was a small white Neapolitan hat trimmed in black velvet and white-tipped black wings.

Gold and taupe is one of the most approved color combinations of this early season, and a striking dinner-gown of gold-colored satin draped in taupe marquise was trimmed with wide bandings of antique gold Venise lace, the bodice decoration being handsomely ornamented with topaz jewelery, and the swinging cordelière caught on the side at the high waist-line with a cabuchon of the same gem.

A MEMORABLE OCCASION.

At the Metropolitan première of Victor Herbert's opera, "Natoma," there was a brilliant assemblage present to enjoy the musical event, and society "in bright array" applauded Mary Garden and John McCormack vociferously. The boxes were draped with flags, joined by the seals of California and New York, and the pro-

PREFERENCE FOR WHITE.

It appears that this is to be a white season after all, despite the fact that color



Luncheon frock of dull coral crepon foulard combined with taupe crêpe météore edge with silver rat-tail braid. Vogue pattern cut to order, \$4

grammes were souvenirs. Among the many striking figures in the boxes, Mrs. Clarence Mackay was pre-eminent in an exquisite gown of orchid-colored satin, softened with self-colored chiffon, with gardenias adorning her corsage, and wearing superb diamonds. Others notable in the throng were Mrs. Lydig in black velvet with a point lace décolletage, Mrs. Robert L. Gerry in a striking white satin gown, Miss Gerry in a lovely pink toilette, and Miss Constance Warren in white satin with an Empire bandeau; in fact, there was no lack of beautiful dressing, and the occasion quite warranted it.

woolen fabrics—in addition to the white corded mohairs and Panamas, will contest the field of interest. Most of the tourist coats are made on the straight model with rounded fronts, and all of the decoration is concentrated on the wide collar, which is sometimes brought down in a point in the back, ending in a tassel, and showing a wide cross-over in the front, ornamented with showy frogs. A novelty in a black-and-white tourist coat had a shoulder cape in front, which formed the sleeves, and created the entire full-length of the back—a most unique conceit.

The innocent frog of military coats has been elevated into a pictorial decoration, and is now shown in multiplicity, not only where it properly belongs, but on blouses and bodices, and everywhere on skirts. Never before has it been so lavishly used. Although such fashion authorities as Poiret, Béchoff-David, and Martial et Armand have given their serious attention to the development in one form or another of the "jupe culotte" or trousers-skirt, it is safe to assume that American women of conservative elegance will regard such an innovation of costume with intolerance. The rage for everything Oriental may induce modistes to promulgate the style of the Turkish trousers, shown only by the inverted V opening at the fronts of skirts, but it is a theatrical fashion, and will, we think, hardly be accepted for anything except boudoir or negligées.

GOOD FORM IN FABRICS

In materials, this season, everything that is not striped—unless it be frankly a plain surface—is covered with lozenge spots. Météore voile is a new fabric of wonderful fascination, and one iridescent pattern has a black ground with lozenge spots that are green, or rose, or gold, accordingly as the light strikes them. Mohairs and Panamas are being worn more and more for traveling or for motor trips, because of their dust-proof qualities, and the newest ones are corded lengthwise. Pongee is a trifle in the background, thus early, but may advance with the season. A novelty is the bandanna pongee costume, having the familiar handkerchief features in the collar and upturned cuffs, but this, it must be said, is distinctly youthful.



Black and white dot striped foulard with the bordure showing emerald green, and Chantilly lace draped on skirt and bodice. Vogue pattern cut to order, \$4



No. 1.—Smart walking hat of hemp braid trimmed with wings, velvet and satin ribbon



No. 4.—One of Paul Poiret's models trimmed with large pompons



No. 3.—An attractive tailored hat having a front cockade and the brim bound with black velvet

TO what woman is a spring bonnet of no consequence? And such an alluring assortment as one sees among the new models! This year they are particularly attractive in shape and are becoming to nine persons out of ten. Take for instance the helmet, which is perhaps the favorite of the season; this can be worn alike by young and old—the only difference being in the trimmings. Sketch one shows a smart model for a walking hat. Hemp braid in the natural color straw is used, with trimmings in black of wings, and velvet, and satin ribbon, the latter extending where the wings stop at the base of the round crown to the edge of the narrow brim. Black velvet, which is generally becoming, is used for the facing. The back is entirely plain and sets down over the head. This model can be ordered in any color for \$20.

Flower turbans are lovelier than ever. The coloring of the one shown in sketch two shows different shades of lavender, and is particularly attractive for the older woman for afternoon wear. The frame is covered with folds of lavender tulle, the entire surface of which is overlaid with pansies in the deepest, richest tones. The chou at the side back is made of plaited lavender tulle. The price is \$22.50, and, without extra charge, the model may be ordered in any color.

NAPOLÉON SHAPES HAVE DISTINCTION

The model for the third illustration is the Napoleon shape, which always has a distinctly tailored effect, and is exceedingly smart for driving. The shape is made of black hemp braid with a broad turn-up brim bound with black velvet two inches in width. The cockade in front, which is the only trimming, is of small white wings and black satin. A great advantage of this model is that the straw is so soft and pliable that it can be packed into a suit case without the least injury. The price is \$16.50—inexpensive, as the material, style and workmanship are all of the best.

PAUL POIRET MODEL

The fourth drawing is an original Paul Poiret, and as fascinating as the name implies. White hemp braid of the best quality is used for the top in contrast with a facing of black velvet. Three black pompons placed at the left side form the only trimming. This is one of the best simple hats of the season and is in good taste for innumerable occasions. The cost is \$18.50.

SPRING BLOUSES TO FIT EVERY NEED

New blouses, prettier than ever, are seen in a bewildering variety in the waist depart-

S E E N i n t h e S H O P S

Alluring Confections of Millinery and Blouses—Color Smartly Shown in the Mouchoir—Middy Suits for Little Chaps

ment. It hardly seems possible that each one in such a vast array can be pretty, but such is the case. Of course, there are styles to gratify each individual taste, for every imaginary occasion where a waist may be worn and at prices to please even the most economically inclined. A touch of color on the gowns is a noticeable feature this season, and many of the waists and blouses are trimmed with colored bandings, piping, embroidery and china beads. In the fifth illustration is shown one style made on the plain tailored lines. The material which is white marquisette is tucked over the shoulders in nine pin tucks, then a group of three, the first two being larger than the third. Blue marquisette is used for the bands, while the buttons down the middle front are for decoration only, as the waist is fastened by a fly closing. The frill is knife plaited with Cluny lace inserted between the bands and finishing the edge. The collar is high and well shaped, and, like the cuffs, is made of pin tucks and lace with a band of color finishing the top. The sleeves are tucked and set into the armhole without any fulness, having a close fitting cuff fastened by two pearl buttons. The back is plain with four groups of tucks. The entre deux, used for joining the seam, gives an attractive finish for this model, which comes with either light or dark blue banding for \$5.75.

Model six shows another style also of white marquisette with colored bandings, which sells for \$4.75. This blouse is cut with a kimono sleeve, and the pin tucks in contrast with the wide one is an unusual and pretty effect. The plaited frill is finished with

a broad band of coral color marquisette. Large crochet buttons and buttonhole effect on the band down the middle front gives the appearance of an opening, while in reality it fastens in the back by small crochet buttons. From the neck to the edge of the deep cuff, on the three-quarter sleeves, is repeated the coral band with buttons. This waist can be procured with blue or violet, as well as the coral bandings, and all three are equally pretty.

TOUCH OF COLOR HANDKERCHIEFS

Can you imagine anything daintier than a handkerchief of silk and linen with a touch of color? It takes but one glance at this novelty to convince the child, girl or woman that she must possess such. They are imported from London and come in but one size, one quality, one price, all the very best. There are twenty different varieties, too many to describe each in turn, but this I can say—all are pretty. There are the loveliest white ones to be used for occasions when a colored handkerchief is not in good taste, and the colored borders and stripes come in every shade to match or harmonize with any gown. The price asked is only twenty-five cents each, and they can be bought in boxes containing six in any color or style desired. The color is absolutely guaranteed not to wash out or fade—in fact, so sure are the manufacturers of this statement, that they promise to give a half dozen in return for one that has faded. It is said that many persons have tried to wash out the color in order to get the other six, but without success—the color is fast. One of these partly tucked into the pocket of a tailored shirt



No. 7.—Petticoat of messa-line with deep knife-plaited flounce

or suit, especially when worn with a trimmed tie or stock to match, is very smart.

ATTRACTIVE SAILOR SUITS

Many little chaps are apt to ape the elders and long for a pair of long trousers. Such a wish can be gratified by getting one of the real "middies," which cost \$3.95. These are made of white galatea with a linen sailor collar of navy and cadet blue. Of course, the blouse is straight, and has a pocket and three rows of braid on the cuffs and sailor collar. The dicky is colorless and the tie red, which completes this jaunty little suit.

A "deck suit" of linen is also apt to appeal to the boys, as it has a lanyard and whistle. This suit is similar to the one just described, but instead of long trousers it has knickerbockers, and costs only \$2.95.

SCHOOL SUITS

For boys from eight to seventeen years are double-breasted and Norfolk suits of serges and mixtures, costing from \$10.00 to \$18.

A specialty is made of the first linen trouser suit. They are carefully modeled and particularly adapted for boys between the ages of fifteen and eighteen years. The choice of serges, chevots and worsteds with stripes and checks is shown, and these also range in price from \$10.50 to \$18.50. Tuxedos, all silk lined, are priced at \$23.50.

HATS FOR SMALL CHILDREN

It hardly seems possible that there can be as many styles designed for boys as are seen at the hat counter. They are so much alike, and yet so different—and most of them are worn just as much by girls as by boys. High crowns seem to be the new feature of the hats, and these look very well on the children. At \$4.95 there are three styles of white milan straw. The first, a "baby sailor," is fascinating on a wee tot of three or four years. It has a rolling brim and a royal-blue velvet binding and band—on the side is a flat rose and two little tassels. The second is for an older child, and has tan suede binding on the brim and a wide band around the crown which is knotted, with fringed ends. The third has black velvet binding, and a band around the very high crown with a pearl buckle on the left side.

A mushroom shape of white milan straw has a slightly rolled brim and is becoming to all small children. Black velvet ribbon meets in a point on each side with a small braid ornament, and on the left side is a

ilk cord with tassels. The price asked is \$5.50. Boys' Jack Tars of white straw with black binding and neck band cost \$2.75. For the older boys there are panamas with a leather band, costing \$5.50, and stiff-brim sennet straws for \$2.45.

WATER-PROOFED DIAPHANOUS FABRICS

This is truly a day of wonders. Think of the many advantages of a moist-proof maline—yet such a thing was never even dreamed of until a few years ago, when it was introduced as malinette. Now it stands where all things of true merit do—at the head. Maline is a thing of the past. Why? Because it lacks the qualities that make malinette so invaluable—its imperviousness to water. Rain, fog and dampness have no ill effects on this scientifically treated fabric. The secret lies in the process. Only the best quality of maline is taken and put through a process which produces malinette—water-proof and color-fast. This has been proven, and you can prove it for yourself. Put one end of the malinette in water until it is thoroughly saturated, then squeeze or wring it out, and after waving it a few minutes in the air, until it is thoroughly dry, you will see it immediately regain its original crispness and finish. This has been a boon to milliners and to every woman who dreaded venturing out into the rain with a maline-trimmed hat. Precisely the same artistic effects can be obtained as with maline, and the price is the same; but in color and shades it is superior, goes twice as far and lasts—forever.

Veilinette and chiffonette are entirely new this year, and these have the same characteristics which make malinette so invaluable. Veilinette has abolished all veil troubles—it does not fade, its color is fast however wet it may get, and it does not shrink. It comes in a wide range of designs and grades, and at prices accordingly. Chiffonette can stand the same waterproof test as malinette and veilinette, and for this reason has overcome the great objection to chiffon—its susceptibility to damage. Chiffonette looks new all the time, and its freshness lasts as long as the material itself holds out; as for wear, it lasts after the highest grade of chiffon would be thrown away as worthless. You know, without being told, the many uses of chiffonette, which is only the best quality of that used for malinette and veilinette. These three moist-proof materials which are being greatly used this spring cost no more than what has always been paid for maline, veilinette and chiffon, but they are more durable and give greater satisfaction.

A CLINGING PETTICOAT OF SILK AND ELASTIC is shown in the illustration of a well-cut petticoat in soft messaline with a deep, knife-plaited flounce of the same material. This skirt is designed to fit about the hips and waist-line without the slightest alteration being made. The snugness of fit is accomplished by means of V-shaped pieces or gussets, of an elastic-mesh cloth, inset one over either hip, which expand in each individual case until the correct tension is obtained. In this manner the upper part

of the petticoat is forced to cling closely to the figure without the sign of a wrinkle or gather. Another good feature consists of two pieces of strong elastic inserted in the waist band—these to ensure a firm hold at the waist. The placket at the back is noteworthy because of its neatness of finish and the security of its fastening. Flat glove clasps are placed along its entire length. It is bound with a heavy poplin tape, and this is put on so skilfully that there is no possible chance for the messaline to slit down the middle back—an accident that frequently happens when one puts on a narrow skirt. In order to avoid all bulk about the ankles, the under-ruffle is omitted, and the tightly plaited flounce hangs in a plumb line, parallel to the lines of the skirt. Modistes and tailors are strong in their praises of this skirt, for they realize with what ease a gown or suit may be fitted over well-cut underwear. The

one of these petticoats constant wear for almost a year, and, except for a little reinforcement at the front where the knees create friction, there has as yet been no need for repair. The \$5 variety is made of a firmly woven glove silk with a deep flounce of messaline, the latter showing fine tucks above, a plaiting below it and a finish of a bias ruffle and underflounce. The garment is well-tailored and has both a garter-like waist band and a glove-clasped placket, as in the illustrated model. Since the hip portion is composed entirely of an elastic material, there is no need here for the gussets. Other flounces may be had, ranging from fifteen to eighteen inches in depth. Besides white and black, the colors are pale blue, pale pink, navy blue, emerald, deep green, wistaria, catawba, gray and champagne. Changeable colors come in blue and green, cerise and gold, cerise and green, green and gold, red and gold. The



No. 6.—Charming blouse of white marquisette trimmed with bands in coral color



No. 2.—One of the new flower turbans with chow of lavender tulle

style, as illustrated, may be had in plain colors and in black or white for \$5. In ordering, the waist, hip and skirt length measures should be stated. It comes from 36 to 43 inches in length, and in waist sizes from 18 to 36 inches, inclusive.

For the same price another messaline petticoat with a similar hip and waist arrangement is to be had. It shows, instead of the simple knife plaiting, a deep flounce, composed of two bias bands of messaline topped by a plaited band or heading of the same material. Another flounce on the same kind of a petticoat consists of three tiny ruffles of messaline below a plaited band. Both flounces are strengthened by a scant underflouncing. These petticoats may also be had in any color, as well as in black or white.

DURABLE PETTICOATS

The same firm that is responsible for the gusset invention has recently secured full ownership of the "jersey-top" patent. Many persons are familiar with this style of petticoat (a top of elastic jersey silk with a ruffle or bottom of satin, silk or messaline), but only those who have tried it can appreciate the excellent wearing qualities to be had therefrom. I have given

measurements should be sent with the order, as already explained.

A more elaborate model, with a jersey-silk top, shows a deep ruffle of black silk, striped in white. The ruffle is cut on the bias and plaited; thus an effective arrangement of the stripes is brought about. Four tiny silk ruffles trim the bottom. The price of this petticoat is \$7.50. Orders for any of these styles may be sent direct to the manufacturer.

CRÈME DE MENTHE CHERRIES

These come in the same size as the maraschino cherries, in a bright green color instead of red, and with a flavoring of crème de menthe. They are sold for 30 or 50 cents a bottle, and they make a delicious and attractive-looking tid-bit when placed on top of an ice or a fruit salad. An especially refreshing dessert consists of a small block of lemon ice, covered with crème de menthe liqueur and garnished with the green cherries.

FLOWER VASES AS EASTER GIFTS

They are about five inches in height and composed of a bright crystal decorated with a fine goldwork. Their shape is graceful, a bulb-like lower portion tapering up into

a slender neck. Costing \$1 each, a pair of these would make a pretty decoration for one's desk, or they would add greatly to the attractiveness of a dinner table, if placed one at every corner. In the latter case, a large vase of ware to match should be chosen for the centerpiece and filled, of course, with the same kind of flowers.

TRIPLE MIRRORS

For \$7.50 comes a three-sided or screen-like mirror, designed for use on the dressing table, if the table itself is not provided with a large triple looking-glass. It is backed by satin brocade in delicate tones, and is large enough to permit of a view of the entire face and hair.

QUAINT BABY BASKETS

A basket with a handle is a convenient case for baby's toilet articles. The one I have in mind stands on four short legs and is of fine wicker work, enameled white. The inside is padded in silk and laces, and at the four corners are three little silken pockets and a fat little pin-cushion. The handle is tied with a large ribbon rosette in matching color, baby pink or blue, as preferred. This costs, complete, \$14.25.

Another wicker basket, in this instance of the natural color, is perched on high wicker legs in table height. The part between the four legs is encased in wicker to form a little compartment for the baby's clothes. It has a small oven-like door at one side. The upper compartment or basket is provided with two lids that flap back in market-basket style and leave the entire contents exposed. The inside is lined with a delicate pink or blue satin padding, veiled with point d'esprit and trimmed with dainty ribbon rosettes. The cost of this basket table is \$24.75.

WICKER CHEST OF DRAWERS

This is also a useful gift for the baby. It consists of four drawers, so set on eight wicker legs that the two alternating drawers can be pulled out on four of the legs; thus the contents of all the drawers will be displayed at the same time. To have every article within reach will be a great convenience at the baby's bath. The wicker has a finish of pretty white enamel, touched with gold. The uppermost drawer is lined throughout with silk padding and point d'esprit, and furnished with the necessary pockets and pin-cushion. When the lid is laid back, a mammoth satin bow is seen on its underside. Besides the extreme handiness of this article of furniture, it has another advantage, in that every part of it may be tightly shut and so kept free from dust. Price \$31.

DECORATIVE BABY SCALES

For \$13.50 comes a pair of scales topped by a tiny white wicker couch on which to place the baby. The couch is padded with a soft silk quilt in pink or blue and trimmed with satin ribbon. The scales below mark the exact weight, minus the few ounces of the couch. With such a device at hand there will be no difficulty in ascertaining the baby's daily increase in weight.



No. 5.—Simple waist of marquisette on plain tailored lines



Sheer veiling over satin in various lovely color combinations, with a veiled lace bodice



An effective model worked up in crêpe mêtéore, chiffon broadcloth or summery marquisette



Street costume in black and white serge with green satin yoke and cuffs braided in black, and high lace collar

EVERY season, with the change in the style of gowns and coats, the lines upon which these garments are made become revolutionized. The full flare of the plaited skirt gives way to the drawn-in effect of the hobble, and this in its turn develops into the straight,

A SPECIALTY SHOP for GOWNS and CORSETS

The Clever Modiste Insists Upon Agreement Between Corset and Gown—High Class Models at Moderate Prices



Skilfully designed corset model, which accomplishes the silhouette with comfort

plumb-like skirt of the present mode. Like the graceful little French dolls of hat wire, designed to follow the cycles of fashion, each new feminine silhouette shows a decided difference from the one preceding it. No woman who pretends to follow close in the path of Dame Fashion can afford to overlook this fact. Not only must all her old gowns be remodelled, but the alteration must go still deeper, namely, to her corset, the real foundation of her costume. In order that the gown may produce the new silhouette, this foundation garment should give the new lines to the figure. Hence the importance of choosing a corset, built on up-to-date lines.

In a certain smart, small shop the modiste insists upon a perfect agreement between corset and gown. She even goes so far as to have a corset model, satisfactory to her, made in her own shop. She does this so that any of her customers who desire it can order their wardrobes, from the foundation out, at one and the same place. They will thus be assured of a satisfactory fit—plus the newest of silhouettes. The corset illustrated is made by her on this season's short-waisted, rather broad and comfortable lines. It is designed primarily to fit a youthful figure—more boning being added for those of heavier build. The chief feature to be recommended in this model is

the extreme ease and comfort that it gives the wearer. It is so skilfully boned that there is no feeling of restraint or friction. The laced-front style is conducive to greater ease than that laced at the back, but the same model will be made with a back lacing if desired. The corset strings, if in front, should be drawn much tighter than shown in the illustration. The corset is, in fact, cut so as to bring the two sides almost together at the opening. The fastenings are to be seen at the right side of the front lacings. Two pairs of strong garters keep the skirt portion snug over the hips. The binding at the top is of white satin, but any other finish will be made according to order. The material of the corset itself depends entirely upon the price one wishes to pay for it. In a good, firm, white coutil, it will be made to order and fitted at a cost of \$10. Without the fitting only \$6 will be charged, but in this case a perfect fit cannot be guaranteed. A bridal corset in white brocaded satin, elaborately trimmed with lace, comes as high as \$50.

A brassière should be worn with every corset, however good the fit of the latter, for there will then be no sign of the corset line at the top. Now that the guimpe is so much in use for wear with the one-piece frock, many persons are combining bras-

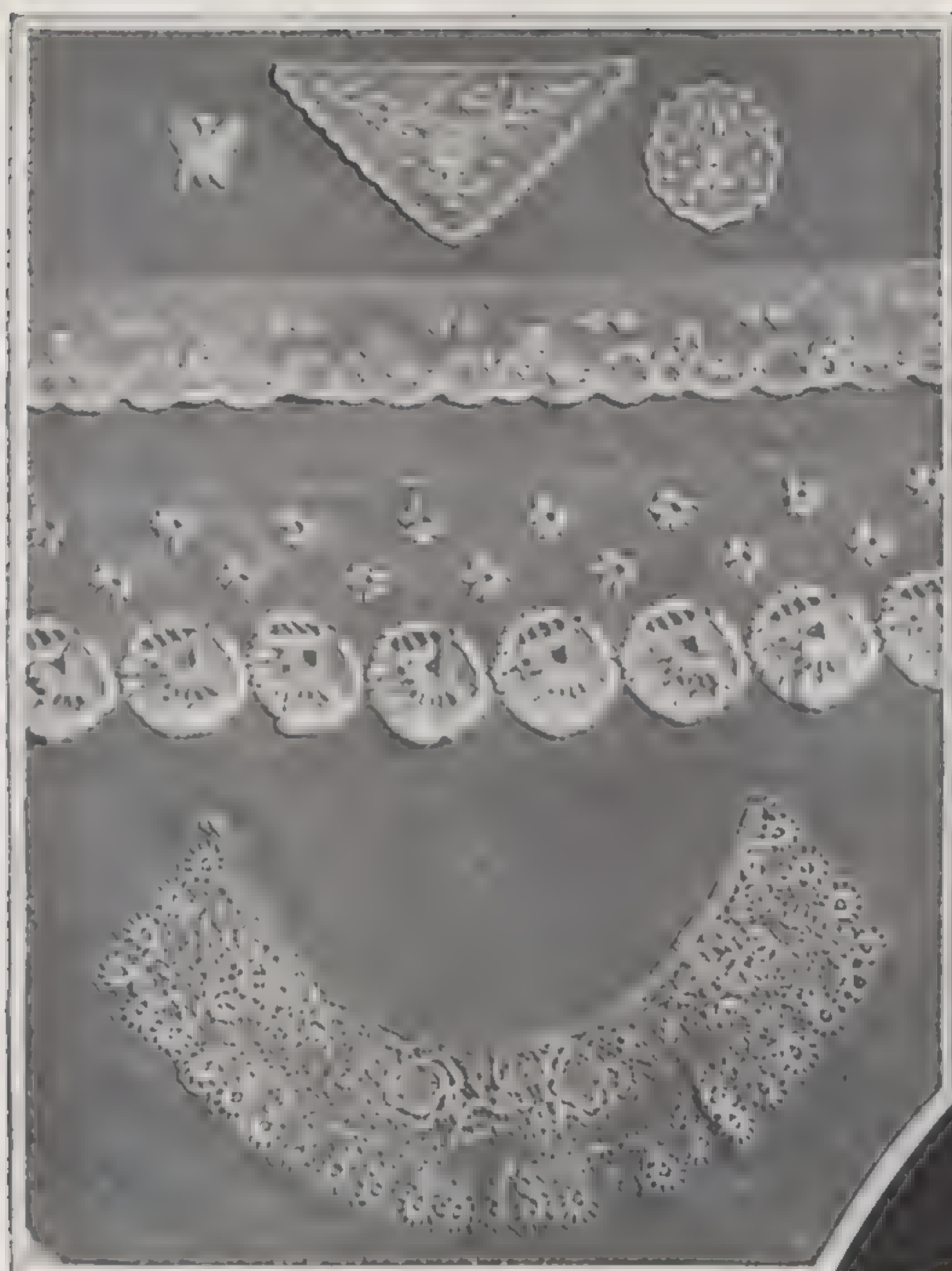
sière with guimpe. A broad strip of muslin is attached below the lace yoke, boned in brassière effect. A tape string holds it down firmly about the waist or immediately below the bust. This combination can easily be laundered, when the yoke and the lace cuffs, if there are any, become soiled. Not until a good set and brassière have been fitted and washed, should one begin to think of outer garments.

(Continued on page 110)



Surplice blouse of silk marquisette or de chine embroidered in porcelain beads

The TALE of LACE- MAKING AS REGARDS the EXQUISITE PILLOW VARIETY



Valenciennes medallions, an edging of Lille lace, one of Blonde and a collar of Honiton

ITALIAN lace, as stated in a previous article, is made on a pillow, or cushion, with a bobbin, instead of being constructed with a needle, and, although made all over Europe at some time or another, nowhere else did it attain such beauty and perfection as in Flanders. The earliest made variety, called guipure, seems to have been produced in Italy and Flanders about the same time. This lace is of a Renaissance character, and composed of a tape which follows the outlines of a pattern connected by "brides," or ties, and although a flat lace, in its best workmanship it is often very handsome. The piece illustrated on this page shows the tape-like design characteristic of this lace, but the pattern has a coarse ground, or *réseau*, instead of being connected with "brides." The bit of Modern Pompeian lace, immediately below, shows a variation and modification of pillow guipure.

A variety of this lace is the mixed needle and pillow lace called Mezzo Punto. In this the tape is made on the pillow to follow the outline of the pattern and connected at different points with needle-made "brides": but more often, as in the specimen shown in the illustration, the tape is made first and then tacked on to the pattern. Often the result is that clumsy puckers and folds spoil the curves of the pattern. The handsome set piece illustrated is a trimming for the front of a bodice, the long ends go over the shoulders, fasten at the waist line and hang nearly to the bottom of the skirt.

GENOESE LACE

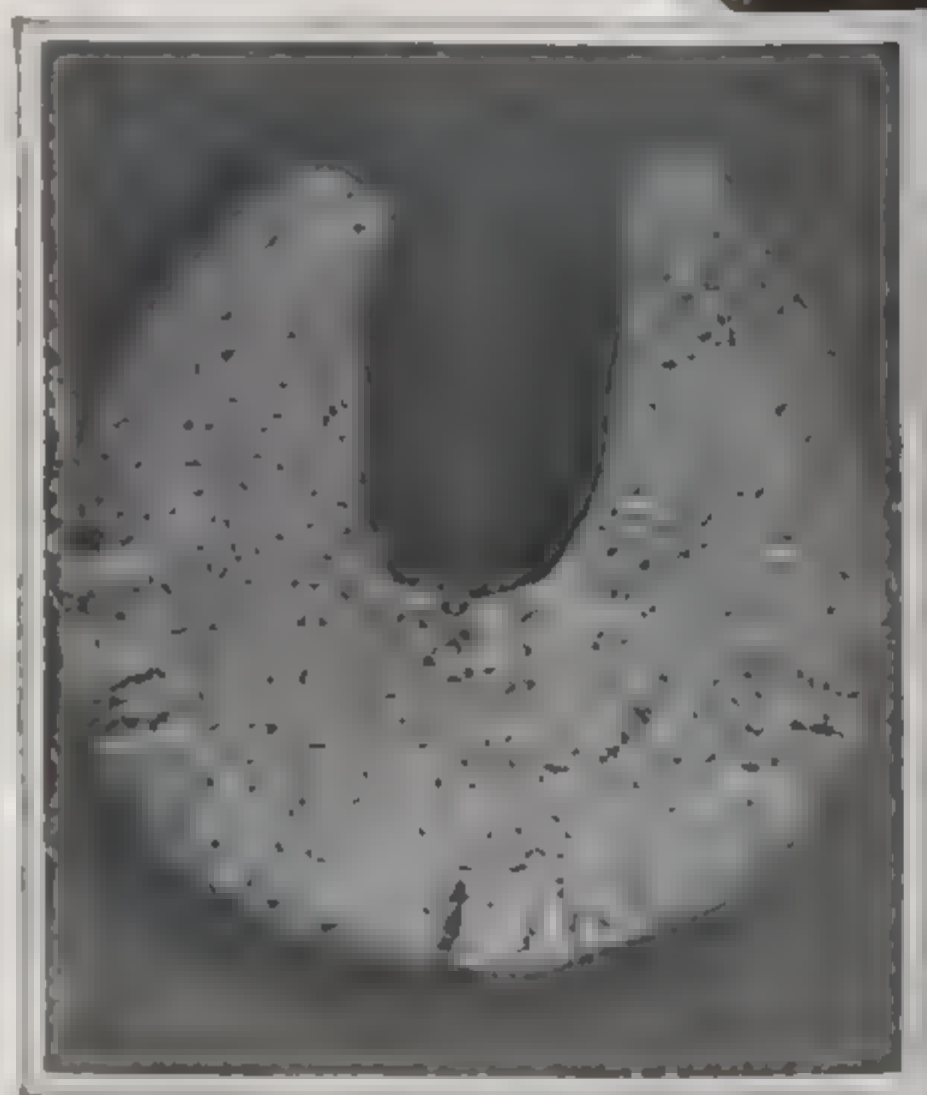
Just as Venice was the great center for needle-point, so Genoa was for the pillow lace-making in Italy, and during the greater part of the seventeenth century an enormous amount of the handsome vandyked and scalloped border lace called from the use made of it, collar lace, was produced. In portraits by Rubens and Vandyke this lace is frequently seen on the broad falling linen collars of both men and women. It can be distinguished from Flemish lace, which was also employed in the same way, by its greater boldness of design.

Collar lace is of two kinds. One is similar to the pillow guipure, and is worked in a scroll-like pattern, as of tape, and so twisted that it forms a pattern connected by "brides" and a deep round scallop. The second kind, usually pointed or vandyked in shape, is made with plaits of four threads each, following the design, and has little oval figures resembling ears of wheat.

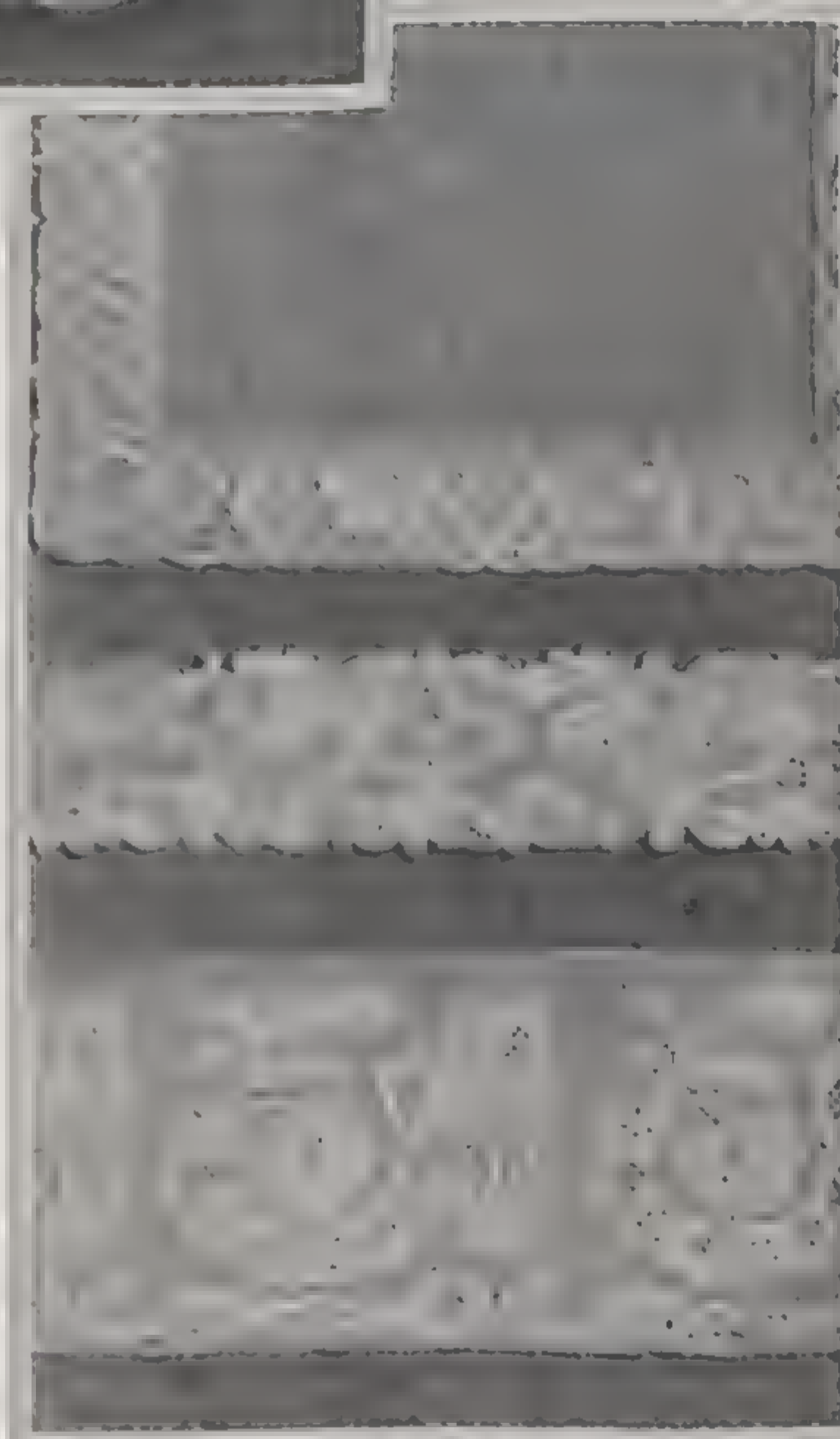
A tape guipure lace is also attributed to Genoa. This is constructed of a convo-



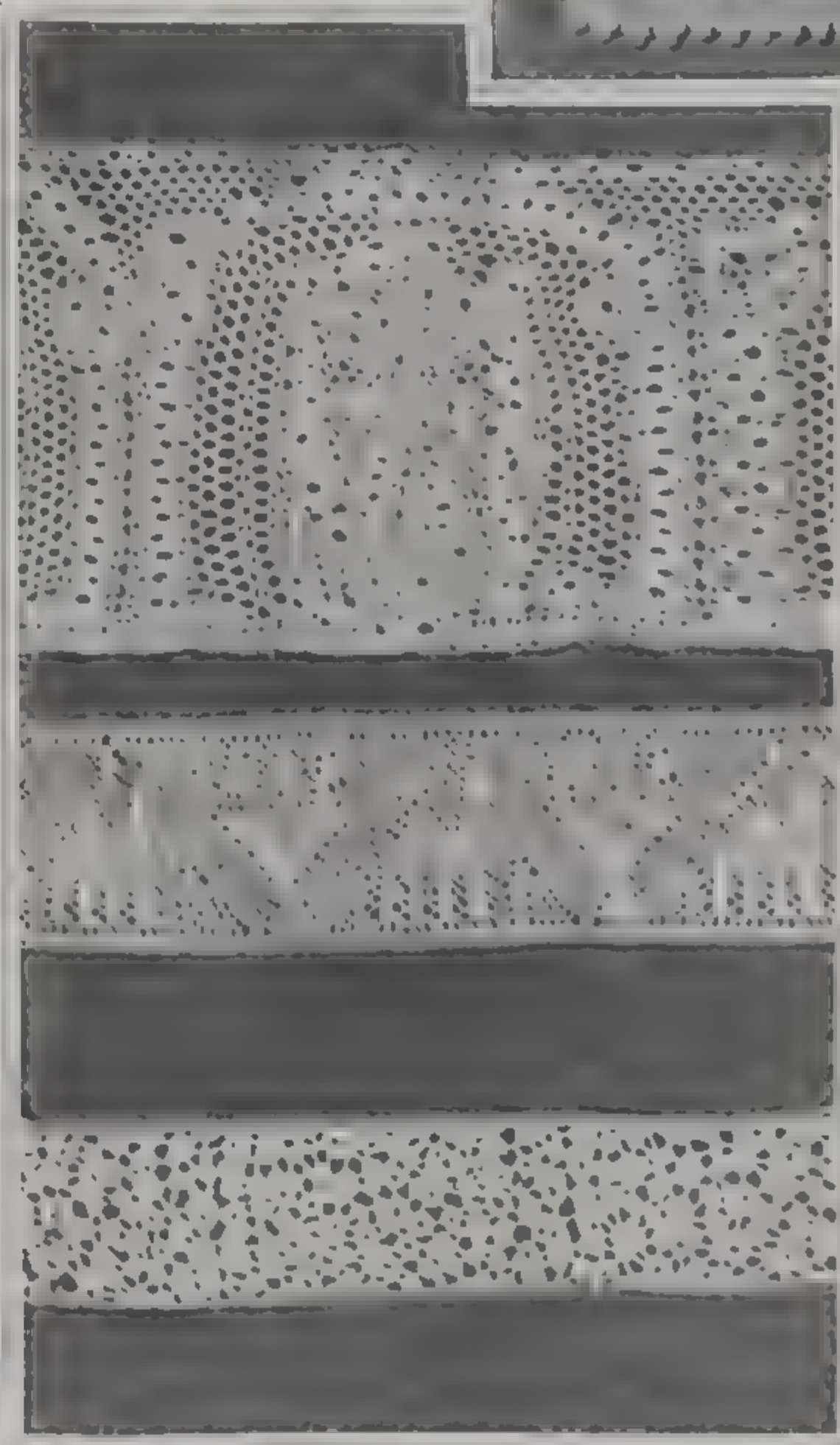
Handsome parasol cover of Maltese, one of the earliest known laces



Antique collar of Binche lace



A Mechlin handkerchief edge and two lovely pieces of modern Flemish pillow lace



Italian Guipure, an example of Modern Pompeian lace and a Genoese Tape Guipure



A lovely Irish Guipure, Limerick lace of beautiful pattern and a handsome Carrickma-cross lace

luted tape which is made to its shape on the pillow and seems to wind forever through the design. The pattern is even and well balanced in distribution, and with its ornamentation of fancy "brides" has a good, though monotonous, effect. The main features of this lace are well illustrated in the specimen on this page.

PUNTO DI MILANO

Neither this lace nor "Punto di Genoa" is properly named point lace, as both are made on a pillow. The so-called Punto di Milano, which is by far the best known and most beautiful of Italian pillow laces, is of Genoese origin, but has survived until recent times in Cantu, near Milan. It bears a marked resemblance to the Genoese tape guipure, but is less monotonous and much more graceful in its patterns. As a rule, easy flowing scrollwork fills up the composition, but in many pieces, which were probably made for some prelate or noble personage, coats of arms are introduced. It is the only Italian pillow lace having a *réseau*, or net ground, and this fact marks it as relatively late in point of date. The diamond shaped mesh *réseau* is much like that of Valenciennes, but in other respects, the two kinds are of totally different construction. In Punto di Milan the pattern is first made on a pillow by itself and the *réseau* ground worked around it afterwards, while Valenciennes is worked all in one piece on the pillow, pattern and *réseau* together.

MALTESE

Maltese—which takes its name from the island where it is made—was probably one of the earliest known laces and strongly resembles both the ancient Greek and Genoese laces in the specimen shown on the parasol; the ever recurring little wheat ear, so characteristic of Genoa, is clearly seen. The Maltese cross and the rose, too, are embodied in this specimen. The finest flax thread was originally used in its construction, but afterwards silk in both black and white was substituted. It is one of the less expensive real laces and makes a lovely trimming for crêpe de chine, crepons, and dull finished materials. The parasol cover illustrated is very handsome, and retails in a well-known lace shop for \$125.

FRENCH LACE—VALENCIENNES

This most beautiful pillow lace is no longer made in France, its manufacture having been transferred to Ypres, in Belgium. In it there is an absence of anything like a cord outlining the pattern and

(Continued on page 62)



Scene from "Everywoman," showing Laura Nelson Hall in the title rôle kneeling at the death couch of "Beauty," and the remaining hand-maiden "Youth" and the follower "Conscience," close by

SEEN on the STAGE

"Everywoman" Carries an Ethical Appeal to Contemporaneous Life—"The Arrow Maker" Strong, but Misses the Mark of Bigness—"Nobody's Daughter" Lacks Raison d'Etre

THE death of Mr. Walter Browne on the day his modern morality play, "Everywoman," was produced, was unspeakably sad because his effort resulted in a legitimate success of the most pretentious work he ever undertook. At the Herald Square Theatre the play is now attracting genuine interest. It has power, ingenuity, commendable literary quality—despite some defects—and factors making for playing effectiveness. Few dramas read and act well, but "Everywoman" is a noticeable exception to the rule. In the light of the fact that Henry W. Savage has provided for it elaborate settings and costumes considerably above the average in design and execution, in addition

to a cast generally competent, it may be truthfully said that little that could be done for the venture has been omitted.

There is a definite purpose to "Everywoman." The story is clearly told without needless symbolic cloudiness, and it bears an ethical appeal that carries weight because it is applied to contemporaneous life. The play's uninterrupted action is another point in its favor. The rather unusual prominence which has been given to the musical portions has resulted in a touch of the operatic, which will not be without its popular value as the composer, George W. Chadwick, is a skilful musician and he has done his work well.

While the author has written in allegori-

cal form, using his characters as symbols of human faculties, emotions and certain representative human types, he has preserved a definite trend in the unfolding of their progression so that there is no confusion as to the meaning intended. In its outline, the story gives the experiences of *Everywoman* in her quest for love, which takes her out into the world where she encounters temptations of every form that regularly come to fair femininity wandering in the realm where pleasure rules supreme. The five acts—they are called canticles—show *Everywoman* in her life journey at various interesting periods, in all of which there is the strong, restraining influence of *Conscience*.

In her home, where she is guarded by *Youth*, *Beauty* and *Modesty*, *Everywoman* is confronted by *Nobody* offering counsel that is at first disregarded. Turning a deaf ear to *Truth*, garbed as a witch, and spurred on by *Flattery*, revealed in a mirror, she starts upon her pilgrimage, accompanied by her three handmaids. In the second act, the theatre, *Everywoman* finds herself surrounded by the managers, *Bluff* and *Stuff*, the tempting millionaire *Wealth*, and the nobleman, *Witless*. After repulsing these personalities *Everywoman* finally yields to the kiss of *Passion* to find that *Modesty* is no longer at hand and that *Beauty* is beginning to totter. *Reckless*, now, with her success as a stage star, *Everywoman* pursues her downward course and is seen in a revelry held in her apartment where *Age* joins the followers. Looking into her mirror she sees *Youth*, showing signs of joining *Beauty*, who lies dead.

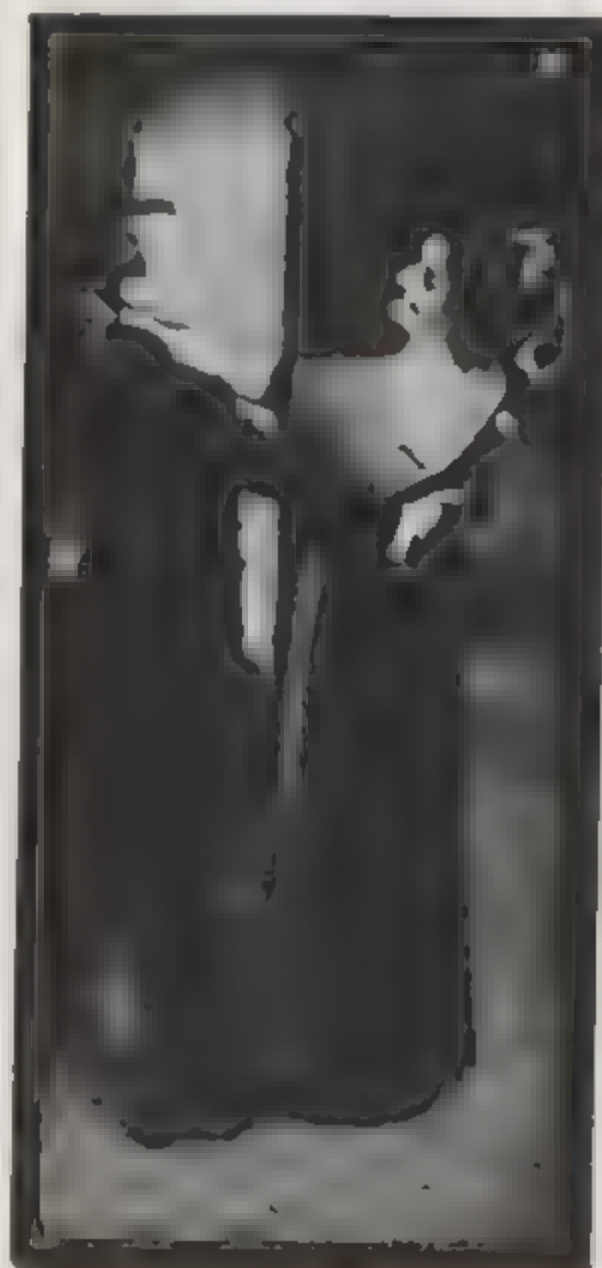
Again the scene changes. This time *Everywoman* is in the center of New Year's Eve festivities in Broadway. She has doffed her robes of white and her costume of splendor and is no longer the cynosure of the throng's eyes. *Youth* is carried dead into the church around the corner and once again come *Nobody* and *Truth* to point out to the erring woman the fruitlessness of it all; this she finally sees. Then, wearily, she returns home to find that real happiness is to be found in *Truth's* son, *King Love*. Miss Laura Nelson Hall, as *Everywoman*, was visually pleasing, effective in action and gesture and, save for a not always admirable voice quality, competent in the delivery of her lines. H. Cooper Cliffe's interpretation of *Nobody* was the best exposition of playing, while Mrs. Sarah Cowell Le Moyne, in the rôle of *Truth*, displayed fine elocutionary power.

Youth, *Beauty* and *Modesty* were well presented by the Misses Patricia Collinge, Aurora Piatt and Juliett Day; and the humorous characters of *Bluff* and *Stuff* were excellently portrayed by Henry Wenman and John L. Shine. *Passion*, *Witless* and *Wealth* were made convincing by Sydney Jarvis, Hubert Osborne and Frederic de Belleville, and the many other characters, including *King Love*, *Time*, a call-boy, *Conscience*, *Age*, *Greed*, *Grovel*, *Sneak*, *Flirt*, *Pert*, *Smiles*, *Dimples*, *Curves*, *Shape*, *Shy*, *Giggles*, *Law*, *Order*, *Charity*, *Vanity*, *Vice*, *Self*, *Puff* and *Curls*, were all more or less well presented.

DRAMATIC QUALITY WANTING

THERE is much of spectacular beauty in Mrs. Mary Austin's play of American Indian life, "The Arrow Maker," recently produced at the New Theatre; there is a certain grim realism and some interest roused through episodes beyond the conventional, but there is no drama of import. In this production—which has been made with a master hand—a fine opportunity was offered for an epic. The environment and the atmosphere were both available for such use, and yet nothing of that nature was forthcoming. For a time there is belief that the story is to develop into bigness, but apart from one scene that grips almost wholly because of its unusualness, and the fact that it takes place amid a setting exceptionally picturesque, this possibility fades.

The subject material calls for a more virile treatment and a more highly developed technique than the author has revealed. Were the theme one less broad, such criticism would be unjust. Under the circumstances, however, it is purely a matter of the writer's failure to rise to the heights of supplying material to equal the standard of the core of her plot. The human-interest element of "The Arrow Maker" is vested in the law that woman was made to love and to be loved. This woman is *Chisera*, medicine-woman of a tribe whose arrow-maker, *Simwa*, she loves. This red-man apparently returns the affection, but he really



Jack Henderson and Annabelle Whitford in "The Happiest Night of His Life"

to marry the daughter of the aged leader, and then, forgetful of the medicine-woman, he proceeds to follow his heart's desire. The wrath of a woman scorned—being as fiercely in the heart of the man as it does in the Caucasian—turns only upon the head of the faithless one, but also upon the tribe. *Chisera* draws the blessing of the gods which has invoked for her people, and descends upon them. Finally, driven by the enemy, but with starvation, she is begged to lift the curse she is said to have wrought upon the sufferer, children and braves. It is the ultimate brings the medicine-woman relent, and that sends the magic arrow way into the midst of the enemy. The scene in which *Chisera* lays bare her heart before the council, passionately declaring that, though the laws decree that she shall not marry, she must, as a woman, and be loved, is effective. The scenes in the California valley of the Sagharite, the camp of the tribe with the mountains, and the top of Toorape are vitally realistic and fine examples of skill. Miss Edith Wynne Matthi as *Chisera*; Miss Leah Bateman-Hunt as *Bright Water*; Frank Gillmore, as *E. M. Holland* and Ben Johnson as the elderly chiefs, *Rain Wind* and *Hawk*, carried the burden of the play. They acquitted themselves admir-

ceremony over a period of six days is often decreed. Mrs. Ellis has taken material originally penned by Ferencz Herczegh and so arranged it that many laughs result from unusual situations.

The story of the comedy hinges upon the successful efforts of a young nobleman officer to marry off the three elder sisters of *Mici* that he may be permitted to openly lay siege to win the heart of the sixteen-year-old girl, herself. *Mici* returns home, at the opening of the play, after her expulsion from a convent for having figured in an innocent escapade with the young lieutenant, whose identity is unknown to her.

There is no end of a domestic hubbub because of the alleged waywardness of *Mici*, whose mother is given to violent outbursts of temper. Matters get fairly started after the girl is put into short frocks and instructed to let down her hair. It is in this condition that her mysterious suitor (Charles Cherry) finds her, and, after certain explanations are made, he wagers that he will be able to marry off the three elder girls who stand between *Mici* and happiness.

In fulfilling his part of the bargain, the lieutenant secures a wealthy colonel for one sister, a flirtatious army officer of good birth for another, and a silly student—nephew of the colonel—for the third. But when he openly proposes for the hand of *Mici* in the presence of her family, he is indignantly repulsed by that queer little creature. In the end, however, matters are straightened out to the complete satisfaction of all, and happiness reigns supreme.

Mr. Cherry plays the rôle of the matrimonial arranger with breezy lightness, but Miss Laurette Taylor is not suited, in either appearance or playing resource, to

adequately suggest the mischievous *Mici*. Misses Alice John, Carlotta Doty and Eva McDonald, as the elder sisters; Miss Clara T. Bracy, as the mother, and Wilfred Draycott, Gaston Bell and Shelly Hull, as the suitors, are moderately competent. The children appearing as the small sisters of *Mici* and Misses Carlotta Doty and Bella Heinrich's Hungarian dance pleased an audience that seemed to find favor in the entertainment.

MORAL PLAYS SHOULD BE CLEVER

ANOTHER foreign-made play has been brought forward at the New Theatre in "Nobody's Daughter," by a woman writing under the name "George Paston," in which a moral is introduced to adorn a tale that is not particularly instructive. Apart from the unpleasant situation arising from the central theme—presenting a young woman who is without a legitimate name because of the youth-

ful indiscretion of her father and mother, since married to others—there are incidents of interest that are capably handled by the playwright. But the subject matter is so poorly handled that the play leaves one, at the end, regretful that the subject should be paraded in full view of the public.

There can be no doubt that phases of immorality require discussion and consideration. Such action stimulates regard for right conduct. Nevertheless, it has always been contended in these columns that the theatre is seldom the place to debate motives and consequences arising from the sinning of mankind, particularly where the play is not of superlative merit. Therefore, while "Nobody's Daughter" is skilfully contrived, it is not good drama.

The play's opening finds *Honora May* living with an old nurse and frequently visited by father and mother, who pose as her guardians. The parents—the husband and wife of others—are neighbors, and all moves placidly enough until the young woman falls in love with a mechanic. *Mrs. Frampton*, unable to see her child married to a man of an inferior social class, brings her into her own home, where her husband discovers their true relationship. Then there is trouble in plenty; but tactful and generous *Mrs. Torrens*, who has suspected her own husband of complicity in the affair, not only forgives him, but succeeds in reconciling the *Framptons*. The outcome sees *Nobody's Daughter* depart with her sweetheart for Australia, where life is to be begun anew.

Fortunately for the play, the settings showing the interior of a cottage, the drawing-room and the garden of a fine country place, and the performance of the players lifted it from the rut into which it must otherwise have been plunged. Unfortunately for "Nobody's Daughter," however, the large auditorium of the New Theatre made impossible that degree of intimacy demanded. Two new members of this organization—Miss Pamela Gaythorne, in the rôle of *Honora*, and Mrs. Teresa Maxwell-Conover, as *Mrs. Frampton*—were introduced on this occasion, and each revealed herself as an experienced and capable performer. E. M. Holland, as the other of the sinning parents; A. E. Anson, as the suspicious *Frampton*; Helen Reimer, as the nurse, and others in the company were wholly satisfying.

SLANGY PHRASEOLOGY NOT UP TO STANDARD

ASO-CALLED musical comedy deposited in the Criterion Theatre a few nights ago should have its title changed. Some facetious person, or persons, called it "The Happiest Night of His Life." Perhaps it is, but it was far from that to most of those who assembled to see Victor Moore after a long absence from Broadway. Junie McCree and Sydney Rosenfeld admit responsibility for the book, while Albert Von Tilzer is announced on the programme as "composer," which instantly settles that question.

"The Happiest Night of His Life" is a series of incidents in which some good-looking young women and a few attractive stage settings figure in almost as conspicuous and useful fashion as the principals themselves. Misses Annabelle Whitford, Gertrude Vanderbilt and Sallie Stembler and Jack Henderson and Junie McCree did their best, without, however, succeeding to any remarkable degree.



Juliet Day as "Modesty," the first of the three handmaidens "Everywoman" loses



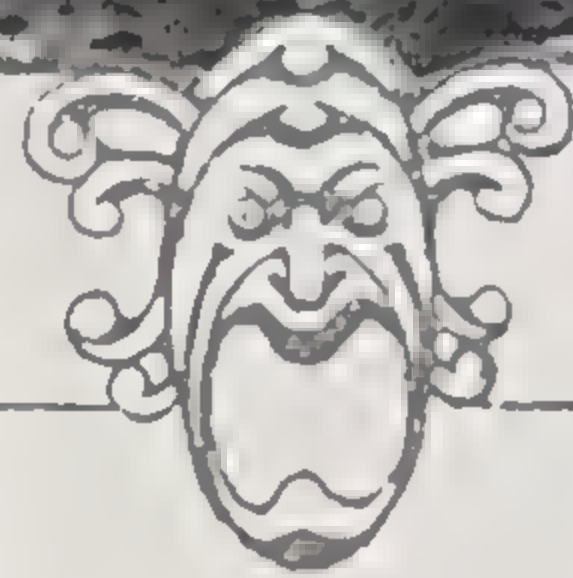
Act I of "Seven Sisters," showing Charles Cherry and Alice John, Carlotta Doty, Eva McDonald, Laurette Taylor, Gladys Smith, Virginia Hamilton and Orilla Mars

Apr 1911



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Moffett, C.



MISS LILLIAN GRENVILLE,
THE LYRIC SOPRANO
WHO SINGS THE RÔLE OF
BARBARA IN THE AMER-
ICAN OPERA NATOMA,
RECENTLY PUT ON AT
THE METROPOLITAN



Mme. Ferruccio Busoni, wife of the distinguished Italian pianist who is now in America



Marie Cavan, a Prima Donna soprano of the Chicago Grand Opera Company heard at the Metropolitan

CALENDAR

- March 24. Aft. Philharmonic Society, Carnegie Hall.
- March 25. Aft. Boston Symphony Orchestra, Carnegie Hall.
- March 26. Aft. People's Symphony Concert, Carnegie Hall.
- March 28. Eve. Piano Recital by Frank Farrell, Mendelssohn Hall.
- March 29. Eve. Oratorio Society, Carnegie Hall. Song Recital by Mimra Kauffman, Mendelssohn Hall.
- April 1. Aft. Symphony Concert for Young People, Carnegie Hall.
- April 3. Aft. Song Recital by Mary Garden, Carnegie Hall.
- April 8. Aft. Piano Recital by Josef Hofmann.

M U S I C

Natoma, the First American Opera, a Success Tempered With Moderation—Ricardo Martin in Caruso Rôles With Gratifying Results

THE first performance of Victor Herbert's and Joseph D. Redding's American opera, "Natoma," was given in Philadelphia a few evenings ago by the Philadelphia company, and two nights later it was presented at the New York Metropolitan Opera House in the presence of a brilliant assemblage. The fact that it was by an American-born librettist and a composer who, though he first saw the light for close upon a quarter of a century, was deemed a drawback, for in this country we have never done special honor to our native opera-makers, and there has always seemed a marked aversion for opera in English.

These conditions were scarcely propitious for those connected with the "Natoma" enterprise, but they did not nullify the effort by any means, though some people in the audience showed plainly that they hoped such would be the case. On the contrary, a moderate success was attained with a public which, though divided in its opinion, expressed its appreciation of the undertaking in a manner resulting in many calls for the creators of "Natoma," the principals, Conductor Cleofonte Camerini and Manager Andreas Dippel. There

were more flowers than could be conveniently placed upon the space between the curtain and footlights, and after the performance Clarence H. Mackay gave a reception in honor of the California Society, at which Messrs. Herbert and Redding were the guests of honor.

Although the premières of "The Girl of the Golden West" and of "Koenigskinder" were far more important events, musically, quite as much eagerness was displayed to obtain choice seats for "Natoma"—and finally any seats at all—and the scene within the auditorium resembled the others when Puccini and Humperdinck were lions of those two occasions. Every foot of available space was occupied, even to the portion set aside for standees. The close of the too-long and monotonous first act brought no applause that was not forced, but the conclusion of the lively and brightly-colored second caused genuine enthusiasm.

Intrinsically, "Natoma" is of fair musical worth, and were it not weighted down with a libretto unutterably weak, it might have some chance for occasional future presentation. Mr. Redding has not only fashioned a story that departs from the natural course in the progress of the main love interest, but he endeavors to make his chief character, *Natoma*, interesting despite the subordination of her dramatic position. Had it not been for the remarkable personality of Miss Mary Garden, "Natoma" might have been a hopeless failure at its Philadelphia première.

But Miss Garden is an asset, though this

part is not the best one she has had, and there are a few others in the cast also entitled to praise for their efforts in behalf of a worthy cause. The music of the new opera is lacking principally in operatic continuity. There can be no question as to Mr. Herbert's fitness to write serious opera. He has given us some admirable compositions of higher form and, as played in the concert room, they showed the hand of the trained expert versed in the craft.

But in "Natoma" he has written in a manner that can best be called episodic—with the result that there appears no fluent musical connection between the various numbers. It is as though he had taken many writings and pieced them together without regard for maintaining a perfect musical relationship and sympathy. Were the first two acts less unfortunate in this respect the opera as a whole would be bettered, for in the third, and last, act this deficiency is remedied. Here the composer has written with freedom, well-governed restraint and an appreciation of musical perspective. Avoiding the prolix course pursued in the opening act, and the padding of the second, Mr. Herbert goes straight to the meat of things in the third. The betterment is obvious to anyone understanding music.

Themes made up of Indian musical fragments, and other material from different sources, including Spanish, are utilized to typify the leading characters and some of their emotions. There is one, also, for the amulet, the charm which *Natoma* carries as

the gift from her father. The modern method of music drama writing has been followed and no inconsiderable ability shown in the orchestration. There is a tuneful song for the Vaquero, *Pico*, and his colleagues of both sexes, which had to be repeated at the New York première; a spring song for *Barbara*, not unlike that in "I Pagliacci" in structure; a serenade for the baritone, *Alvarado*, and a drinking song for basso, that are after the manner of the "set musical piece."

Elsewhere, for the most part, Mr. Herbert has contented himself with his queer intervals and odd rhythms to create an Indian effect or one typically Spanish. The "Hawk Song" and the prayer to the "Great Manitou," both sung by Miss Garden, are essentially Indian in character, and while the composer asserts that the theme representing *Natoma* is absolutely of Indian origin, it might be Irish or Scotch. Mr. Herbert has proved his right to be seriously considered as an operatic composer with a future.

The story of "Natoma" concerns the Indian girl, abjectly devoted to her young mistress, *Barbara*, who returns home from her convent schooling on the day *Natoma* meets the young naval lieutenant, *Paul Merrill*. The American sailor declares he loves the Indian maid, but she tells him he will transfer his allegiance when he sees *Barbara*. She is a good prophet, for when the two meet it results in instantaneous love. But there is a Spanish cousin, *Alvarado*, who has come to woo the daughter of his uncle, *Don Francisco*, and when he finds that he cannot marry *Barbara*, he plans with his followers to kidnap the girl the following day, during the fête to be held in her honor.

It is here that most of the action interesting to the public takes place, with scenes resembling those in "Carmen." Near the close of the act, after *Barbara* has openly jilted *Alvarado*, *Castro*, the half-breed and henchman of the unprincipled Spaniard, invites anyone to meet him in the "Dagger Dance." It is the plan to seize and carry off the fair *Barbara* during this episode. *Natoma*, having learned of the attempt to

kidnap her mistress, accepts *Castro's* challenge and, planting their daggers in the ground, the two engage in a strange dance which, though unusual, seems not to be as remarkable as advance reports had led one to anticipate. At the end *Natoma* snatches her weapon from the ground, darts past the half-breed and stabs *Alvarado* to death while he is trying to bear the young girl to the waiting horses. Then *Father Peralta* emerges from the Mission Church and protects *Natoma* from the crowd, taking her within.

The final act sees *Natoma* entering the convent as a nun and *Barbara* and *Paul* married. It is a commonplace ending to a story that is not satisfactory. Miss Garden sang well at times and badly at others, her habit of "scooping" the tone being inartistic. From the dramatic standpoint, however, her conception of the rôle was admirable and she made much more of it than most singing players would have been able to do.

MM. Dufranne and Huberdeau, as the priest and *Don Francisco*, displayed their finished vocal and dramatic art, and M. Sammarco sang well. John McCormack was not at his best in his airs, and his bearing was stiff and awkward. Miss Lillian Grenville, in the part of *Barbara*, displayed a lyric voice of only fair capacity, and she failed to impress in any way. All these singers, and MM. Crabbe, as *Pico*, and Frank Preisch, as the half-breed *Castro*, and the others were competent. Cleofonte Campanini conducted well. The setting shows the exterior of *Don Francisco's* home on the island of Santa Cruz, and the plaza in Santa Barbara.

NOTABLE ORATORIOS AND CONCERTS

AMONG the many recent musical happenings in New York, have been concerts by the Boston Symphony Orchestra, the Philharmonic and the New York Symphony, all of which have presented material of interest in a manner worthy of the standards of these organizations. The Lenten recitals of Mr. and Mrs. David Mannes at the home of Mrs. Otto H. Kahn on March 9, at the residence of Mrs. Henry L. Wardwell on March 16 and at the home of Mrs. Payne Whitney on March 23, also attracted considerable attention. Besides, there have been numerous recitals by singers and instrumentalists, at which have appeared Edmond Clemont, the French tenor, and Mme. Frances Alda, soprano, both late of the Metropolitan Opera House. Sigismond Stojowski gave the third of his historical piano recitals on romantic classics and classic romances, and T. Scott Buhman played an organ recital which was enthusiastically received, made up of works composed wholly by members of the American Guild of Organists.

The Oratorio Society of New York, at its second concert of the season in Carnegie Hall, gave Caesar Franck's "The Beatitudes" and Saint-Saens' setting of "Psalm CI." Both these compositions demand much of chorus and orchestra, and they were creditably given under the direction of Frank Damrosch. The solo singers, Miss Florence Hinkle, soprano; Miss Clara Capin, mezzo-soprano; Evan Williams, tenor; Emilio de Gorgoza, baritone, and Reinald Werrenrath, basso, did full justice to the music entrusted to them. The undertaking was one of fine artistic purpose and achievement and most admirably rendered.

OPERAS RECENTLY GIVEN

At the opera "Otello" was presented with Slezak, Scotti and Rappold; "Madame Butterfly," with Farrar Martin and Scotti; "Aida," with Galski, Martin, Homer and Amato; "Koenigskinder," with Farrar, Jadowker, Homer and Goritz; "Die Meistersinger" with Destinn, Jorn, Soomer and Goritz; "The Girl of the Golden

West," with Destinn, Bassi—of the Philadelphia-Chicago company, who failed to interest because of his vocal inadequacy—Amato and Gilly; "The Bartered Bride," with Destinn, Mattfeld, Jorn and Goritz; "Tosca" with Fremstad, Martin and Scotti; "Orfeo," with Homer, Rappold, Gluck and Sparkes; "Parsifal," with Fremstad, Jorn, Amato and Goritz. Other works of the Metropolitan's customary repertoire this season have been given, generally with praiseworthy effect.



Frank Preisch as José Castro, the half-breed lover of Natoma



Mary Garden who does clever dramatic work in the title rôle of Natoma



John McCormack as Lieutenant Paul Merrill, Natoma's erstwhile lover

PROGRAMMES OF INTEREST

The following programmes, in order, of recitals given by M. Clemont, Mme. Alda, William Sutherland, pianist; and Mme. Ada Sassoli, harpist; Albert Quesnel, tenor, and Sara Gurowitsch, cellist, are worthy of close examination:

PROGRAMME—M. CLEMONT

Partout où l'amour a passé....II. Bemberg
Les Berceaux.....G. Fauré
Sonnet matinal.....Massenet
Adieux à la Forêt.....Bruneau
Ca fait peur aux oiseaux.....P. Bernard
OmadisLully
La BatelièreWeckerlin
Rêve de Manon (by request)
(with harp accompaniment by Mr. Salzedo)
A Violet in Her Lovely Hair....Campbell
Sweet Wind That Blows.....Chadwick
I'll Sing Thee Songs of Araby.....Clay
AdorationGaston Schindler
Romance (by request).....C. Debussy
Je t'aimeE. Grieg
Sérénade des Pêcheurs de Perles....Bizet
Rien ne passe (new).....Massenet
Là-basSaint-Saëns

PROGRAMME—MME. ALDA

Loreley (First time)Catalani
AmarilliCaccini
Un bottoncin di rosa (First time).....Anon xvii Century
Oh! Sleep Why Dost Thou Leave Me.....Handel
Nymphs and Shepherds.....Purcell
Laue Sommernacht (First time).....Alma Maria Mohler
Persishes Lied: Ich fühle deinen Odem....Rubinstein
Er ist'sSchumann
Wiegenlied (By request, in English).....Humperdinck
Abendständchen (First time).....Schindler
Chanson tristeDuparc
Chantjuif (First time).....Moussorgsky
RomanceDebussy
Oh si les fleurs avaient des yeux...Massenet
Chant venetienBemberg

DissonanceBorodin
From the Land of the Sky Blue Water....Cadman
Murmuring ZephyrsJensen
The Crystal Spring—English folksong
(First time).....Anon
Shepherd, Thy Demeanor Vary....Wilson

PROGRAMME—MR. SUTHERLAND

I.

Prelude and Fugue, A minor...Bach-Liszt

Am Springbrunnen.....David
Miss Gurowitsch.

V.

Impromptu CapriceHassel
En BateauDel
SerenadeHassel
Nocturne }
Valse de Concert }
Mlle. Sassoli.

A number of programmes recently sent in the concert halls of New York were interestingly made and creditably interpreted. Some of them are being with reproduced for the benefit of the musical edition of Vogue's readers.

MME. LUISA TETRAZZINI
PROGRAMME

Assisted by Frederick Hastings, baritone; Andre Benoit, pianist; Walter Oesterreicher, flutist.

Part One.

1. Concertino, for Flute and PianoChaminade
Messrs. Oesterreicher and Benoit.
2. Mad Scene, "Hamlet." Tetrassini.

Tetrassini.

3. Baritone Solos—
(a) Widmung, Schumann
(b) Ich Grolle Nicht, Schumann
(c) Die Allmacht, Schumann

Mr. Hastings.

4. Aria, "Bel Raggio" (miramide)Rossini
Tetrassini.

Part Two.

5. (a) Vio Che Sapete, Mozart
(b) Solveigh Song, Grieg

Tetrassini

6. Baritone Solos—
(a) Young Dietrich, Henschel
(b) LysBenoit
(c) The Ballad of Bony Fiddler, Hammer

Mr. Hastings.

7. Aria, "Mysoli" (Per du Bresil), Felicien Dan
(With Flute Obligato) Tetrassini.

Bores Hambourg, a distinguished pianist, distinguished for his refinement of style, gave the following programme recently, assisted by Henry den Huss, pianist, with considerable success:

I.

(a) Wilhelm de Fesch (1695-1758) (Arranged from original edition of Violoncello figured bass by Alfred Moffat.)

Sarabande (Largo).
Minuetto (con grazia).
Allemanda (Allegro).

(b) Joh. Seb. Bach (1685-1750), Sarabande from Suite in C major.

(c) Pasqualino di Marzis (Early 18th Century)

(d) Giuseppe Barone d'all Abaco (1718-1802) La Zampogna (The Bagpipe)

(e) G. F. Handel (1685-1759), Adagio from Gamba Suite

(f) Salvatore Lanzetti (1710-1780), Allegro Vivace

II.

Tschaikowsky, Variations on a Roco Theme, op. 34

III.

Henry Holden Huss, Sonata for Piano and Cello, op. 10 (With the Composer at the Piano.)

IV.

(a) BoellmanRomano
(b) SindingRitornel
(c) ArenskyChant Tri
(d) Glazounoff.....Serenade Espagno
(e) PopperPapillon

Violinists will be interested in the following programme given in New York by Maximilian Pilzer, concertmaster of the Volpe Symphony Orchestra:

I.

Sonata, E major.....Hach
Adagio. Allegro. Largo. Allegro.

II.

Concerto, D minor.....Edmund Sever
Allegro energico. Andante espressivo.
Allegro.

(Continued on page 98)

Sonata, Op. 27, No. 2 (Moonlight).....Beethoven
Adagio sostenuto. Allegretto.
Presto agitato.

II.

Carnaval, Op. 9.....Schumann
Preamble, Pierrot, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Replique, Papillons, A. S. C. II. (Lettres Dansantes), Chiarina, Chopin, Estrella, Reconnaissance, Pantelon et Colombine, Valse Allemande, Paganini, Valse Allemande, Aven, Promenade, Pause, March des Davidsbündler contre les Philistines.

III.

Etude, Op. 25, No. 1.....Chopin
Etude, Op. 10, No. 12.....Chopin
Etude, Op. 10, No. 3.....Chopin
Scherzo, C sharp minor.....Chopin

IV.

Ballade, G minor, Op. 24.....Grieg
The LarkGlinka-Balakirew
The ErlkingSchubert-Liszt

PROGRAMME.

I.

Sonata in G minor.....Handel
Grave. Allegro. Largo. Allegro.
Mlle. Sassoli and Sara Gurowitsch.

II.

Air de Lakme.....Leo Delibes
Si tu le Veux.....Keocklin
Bergie LegereWeckerlin
SerenadeRichard Strauss

Mr. Quesnel.

III.

Air VarieHandel
GavotteRameau
Vogel als ProphetSchumann
Romance, in E flat.....Rubinstein
Nordische BalladePoenitz
Mlle. Sassoli.

IV.

Andante (Orpheus and Eurydice)...Gluck
Vito (Spanish Dance).....Popper



Very effective was the Japanese scene showing Mrs. H. H. Rogers, Jr., as the native maiden and Mr. Edgar C. Lockland as the American wooer in a plot of happier significance than Mme. Butterfly



Miss Edith Brevoort Kane and Miss Lucy C. Brown, who were the Oriental attendants in the musical tableau "Au Rêve du Nil"



Mrs. H. H. Rogers, Jr., who made a very fascinating Japanese maiden in the charming fantasy "Where the Almond Blossoms Fall"



The days of Marie Antoinette's zenith were represented in the little opera comique entitled "La Latière le Manon," in which Miss Greta Torpadie took one of the two rôles with charming musical and dramatic ability



Miss Alice Preston sang some delightful Oriental songs with charming effect in the musical tableau "Au Rêve du Nil"

SOCIETY POSED IN
TABLEAUX AT SHERRY'S
FOR ONE OF THE
LENTEN CHARITIES

Photographs copyright by Campbell Studios

Mrs. Singleton Hinman Bird, formerly Miss Olive Hitchcock, who did a wonderfully effective Oriental dance in the Egyptian scene



Misses' gown of white chiffon-voile designed with porcelain beads and cord at neck. Vogue pattern to order; \$3

Rough-and-ready coat of brown mixed cheviot. Vogue pattern cut to order, \$1. (Sizes under 10 years)

Linen frock with lingerie collar and cuffs. Vogue pattern cut to order, \$1. (Sizes under 10 years)

with a fancy stitch in the same color, and the smocking, which was beautifully done, outlined a round yoke, and confined in an elbow band the fulness of the sleeve. Every stitch of the little frock was handmade, and I was told that it could be duplicated in any size, in any selected material, and any combination of colors. These dainty little dresses are made only to order, but so promptly are all orders executed that there is no appreciable delay—ten days or two weeks being sufficient length of time for expecting the finished frock to be delivered. The prices, too, considering the amount of work involved, are most reasonable, and for this style range as follows: Two-years' size (without belt), \$12.50; four-years' size (with belt), \$15; six-years' size, \$17.50.

Admittedly the best colors for smocking, other than white, are Nattier, Copenhagen or navy blue, old rose, pink, and turkey red; at least, those are the different color threads that are known to be fast, and which make the best effect.

One little white dimity dress that I saw today for a girl of five was smocked in champagne color, but it looked rather too faded to be effective, and I preferred the more pronounced threads. The same little dress had an elaborate design of Empire wreaths, done in feather-stitching, which bordered the skirt, above the hem, and harmonized splendidly with the smocked design on the waist, which ended in pretty Van Dyke points below the short yoke.

Another little smocked dress that was in the exhibit mentioned was made of fine handkerchief linen without a belt, and hung in a deep ruffle from throat to hem, with the exception of the insertion of the sleeves, and the smocking in two shades of rose color forming the round yoke. A more intricate stitch was used in this little dress because the threads were of two colors, and this, of course, increased the price. The yoke and cuffs were of Baby Irish lace, with the points running into a bed of smocking, and the prices were as follows: Two-years' size (no belt), \$20; four-years' size, \$22.50; six-years' size, \$25.

If desired, a pink silk slip will be furnished for \$5 extra. Of course, any other styles of frocks will be made, if preferred, and estimates on dresses are furnished when requested. Among the other styles of decoration that are available is a running vine of feather-stitching, with solid dots and stem, in each curve, to be used for a hem design, and also a spiked dot, and a leaf pattern, which could be used almost anywhere, at the discretion of the needlewoman.

AN IRISH CROCHET LACE HAT

Leaving frocks, for a moment, let me describe a very beautiful hat of genuine Irish crochet, which has just been imported, and is intended for a small girl of six. It has rather a high sailor crown—that is, not curved—and a mushroom brim that is longer over each ear than over either front or back. The Irish crochet crown is adjusted over the white satin foundation, and the brim laid in place, the under-brim being softly shirred with white Liberty. A triple fold of pink Liberty surrounds the crown, and a full rosette of the same, with short ends, is jauntily placed at one side. The little coat made to wear with this charming little chapeau has alternate bandings of Irish crochet and reticella embroidery, with ball ornaments in the lace pattern, and a lining of white satin. Another bewitching little beehive hat of white chip is trimmed in folds of ciel blue Liberty, and has a wreath of small white daisies all around, below the ribbon, with a bunchy cockade on the side. This, also, has a lining of shirred Liberty in white.

MISSSES' GOWNS ON SIMPLE LINES

One-piece gowns for misses, this coming summer, are being made on the simplest lines—with quite narrow skirts, elevated ceintures, and collarless necks. A good model made of white chiffon-voile was dotted on the yoke, sleeves, belt, and lower edge of the skirt with white porcelain beads, and a white cord with tassels outlined the neck.

To wear in the evening, there are the loveliest one-piece gowns; and one charmingly youthful model was of white marquisette, with blue sashes, and sheerly veiled pink button roses outlining the tops of deep tucks, the same veiled trimming being used to ornament the half-low bodice. Silver ball-fringe edged the tunic and the elbow sleeves.

NEW IDEAS FOR BOYS

New middy blouses for the boys this summer are to be made of khaki-colored



Frock of handkerchief linen smocked in two shades of rose and with insets of Irish lace

linen, or better still, the combination of that color with white. One of them that I saw had khaki-colored cuffs and collar, the latter trimmed with narrow white braid, having embroidered stars in the corners, and in the shield; the sailor tie of bright scarlet being held in a loop in front with a bow of narrow white Marseilles braid.

A new washable hat for a little fellow of ten or so is in the peak-crowned Tyrolean shape, made of champagne duck with a tan-colored ribbon, and is appropriately worn with a white linen suit that has a champagne linen collar embroidered in white around its edges. There is nothing more attractive for summer days.

MODEL FOR A GIRL'S COAT

For use on chilly spring days, or even in summer at the seashore, a full-length, rough-and-ready coat of brown mixed cheviot will be found indispensable, and makes an agreeable change from perennial navy blue. One having a wide notched collar

(Continued on page 110)



Little dress of heavy white linen smocked effectively in Nattier blue

The YOUNGER GENERATION

Little Smocked Tub Dresses the Hight of the Mode—Novel Middy Blouses for Boys, in Khaki Color—Lingerie Hats

THE present rage for fine stitchery upon the dresses of children, ranging in age from the cradle to the teens, finds ample development at the hands of skilled needlewomen. Not only in embroidery, but in drawn work, feather-stitching, fagoting, herring-boning, hemstitching, and smocking, is seen the utmost elaboration and detail. All of these forms of needlework are in remarkably good style, just now, for beautifying little frocks, and the result is

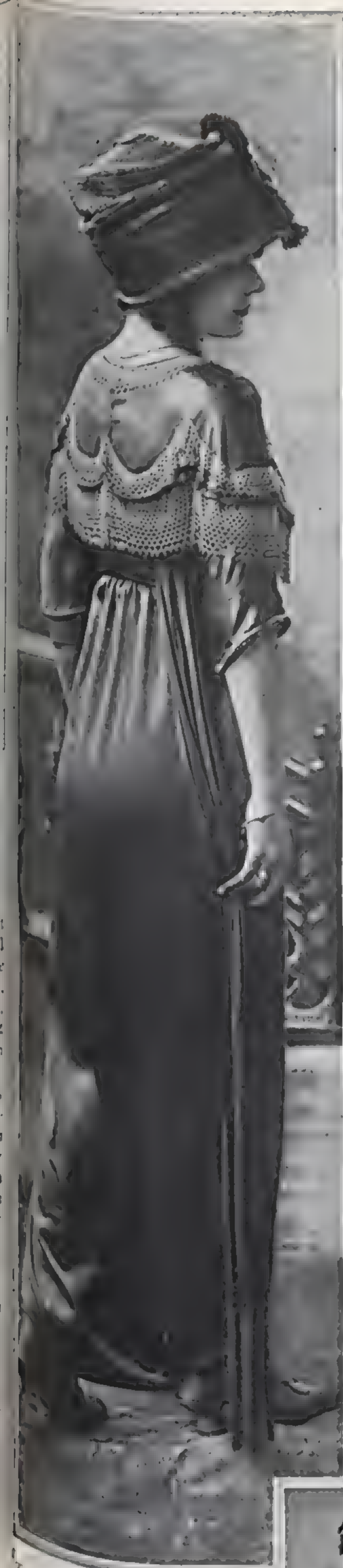
that almost every little gown displays some such mode of trimming, from a single line of hemstitching to the daintiest sort of smocking. Indeed, this latter decoration has become a fine art, and its sincere appreciation has led to elaborating the patterns used, and the introduction of two tones—or possibly more—in the colors employed; lending thereby a greater charm to its obviously decorative value.

NEW DESIGNS IN SMOCKING

Almost any material is available for smocking, but those that are not too soft in texture and will hold the crease—upon which smocking is dependent—will answer best. In the tub fabrics, linen or dimity or chambray or pongee are all employed successfully, and for infants' wear, nainsook or handkerchief linen or Victoria lawn may be used. Of course, smocking is frequently applied to the yokes of woollen frocks, especially in cashmere, challis, and nun's veiling; and the same is true of the little dresses of silk in crêpe de chine, or voile, or surah, or Habutai, but the English custom of smocking the everyday dresses of dimity or linen, and even the rompers, grows apace, so that many women who happen to be skillful with their needles are originating their own designs.

Some very charming new frocks decorated in this manner have just been exhibited, and there is nothing in the realm of stitchery which makes more of an appeal to mothers than this simple and easily laundered style. One little dress, made of the finest quality of heavy white linen, with a low-hung belt, was smocked in Nattier blue embroidery cotton. The skirt had three tucks above the hem, each outlined

A charming decoration showing a running vine of feather stitching, also dots and stems



Photographs by Trans-Atlantic Company

Such an evening gown with draped bifurcation and conventional train merely legitimatizes the exposé which society has long since condoned



This jupe-culotte requires a second look to distinguish it from the recent, clinging lines to which we have grown accustomed. Margaine Lacroix model



Paul Poiret contributes this straightforward, unabashed, half-way appropriation of man's nether garment as his conception of a trouser skirt. Imported by Gidding



Jupe-culotte in semblance of skirt folds and drapery, the only concession a bit of instep



Evening gown which shows satin Turkish trousers, lace draped. The full privileges of this model cannot be displayed in an ordinary drawing room attitude

One could scarcely apply "trouser" to this creation of Margaine Lacroix, really a modest bag through which the feet are thrust in the interest of locomotion

FIVE EXPRESSIONS, MORE OR LESS RADICAL, OF THE MUCH HERALDED "JUPE-CULOTTE,"
THE SPRING SENSATION IN PARIS THAT IS CAUSING A VERITABLE WAR OF CHIFFONS



DEFT USE OF TWO MATERIALS CHARMINGLY
PORTRAYED—A DEMURE HOUSE DRESS OF VOILE



TASSELS AND FRINGE APPEAR FREQUENTLY ON JAUNTY STREET COSTUMES—PAQUIN MODEL OF WHITE SERGE



1859



1860



1861

VOGUE PATTERN DEPARTMENT

NO. 1859.—Coat suit of linen or serge, having a cutaway Eton jacket with shawl collar and cuffs of satin. Soutache braid is laid vertically on the cuffs and front of jacket. The six-gored Empire skirt is arranged in triple box-plaits at front and back. Materials required to make this model in medium size are 6 yards of 40-inch serge or linen, 12 yards of soutache, $\frac{1}{2}$ yard of satin and $2\frac{1}{2}$ yards of 36-inch silk for lining. Coat pattern cut in 8 pieces. Skirt pattern cut in 5 pieces. Price 50 cents for coat or skirt.

No. 1860.—Eton suit in plain and checked foulard. The jacket is made of plain foulard with a rever and turn-back cuffs of checked foulard. Seams run from the shoulder in front and back, and the sleeves are slightly gathered, the coat ending rather abruptly in a tiny ruffle. The skirt is a four-gored, high-waisted model with a girdle foundation, and is trimmed above the hem with two three-inch bias bands. Materials required to make this model in medium size are 5 yards of 36-inch check foulard, 4 of plain foulard. Coat cut in 11 pieces. Skirt cut in 6 pieces. Price 50 cents for coat or skirt.

No. 1861.—Bordered chiffon coat, with satin border and facing, cut in a straight line with a seam down the center of the back, small tucks holding the fullness across the shoulders. Materials re-

quired to make this model in medium size are 6 yards of 24-inch bordered chiffon, 1 yard satin, 1 yard of white satin. Pattern is in 2 pieces. Price \$1.

No. 1862.—Dainty summer wrap in fichu effect lined with chiffon and trimmed with a corded band of the silk. The back is slightly rounded and reaches to a little below the waist-line. The front is Empire in effect and finishes at the left side with a silk rose. Materials required to make this model in medium size are 3 yards of 24-inch silk and $1\frac{1}{4}$ yards of chiffon. Pattern is cut in 3 pieces. Price 50 cents.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.

—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its pattern are always cut from the very smartest, most

distinctive and the most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

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ALL Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped.

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FLAT PATTERNS, WAISTS, SKIRTS, OR JACKETS, 50 CENTS EACH. PRINCESS GOWNS, \$1.00.—Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS, WAISTS, SKIRTS OR JACKETS, \$1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.



1862



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This system of photography has been applied, with particular success, to showing Diamond and other Gem Jewelry. Distant patrons writing for photographs will receive by mail faithful and excellent representations of the newest and most fashionable designs in these ornaments, together with full information as to quality and prices.

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For especial convenience in choosing wedding silver to harmonize with the furnishing of the dining-room, photographs showing complete collections of Table Services, Flatware and separate pieces, in any desired Period styles, will be mailed immediately on request.

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Every requisite for the Table may be ordered from photographs of the large assortments of Crystal and China—styles in keeping with those of silver.

In clear, distinct presentation of form and detail, these photographs are without parallel.

The opportunity to examine collections of photographs, showing every piece procurable in the several Period styles, permits of the choice of Bridal Gifts, from the complete Table Service to the smallest individual piece, of uniform pattern throughout and in accord with decorations of newly-fitted homes.

Bailey, Banks & Biddle Company
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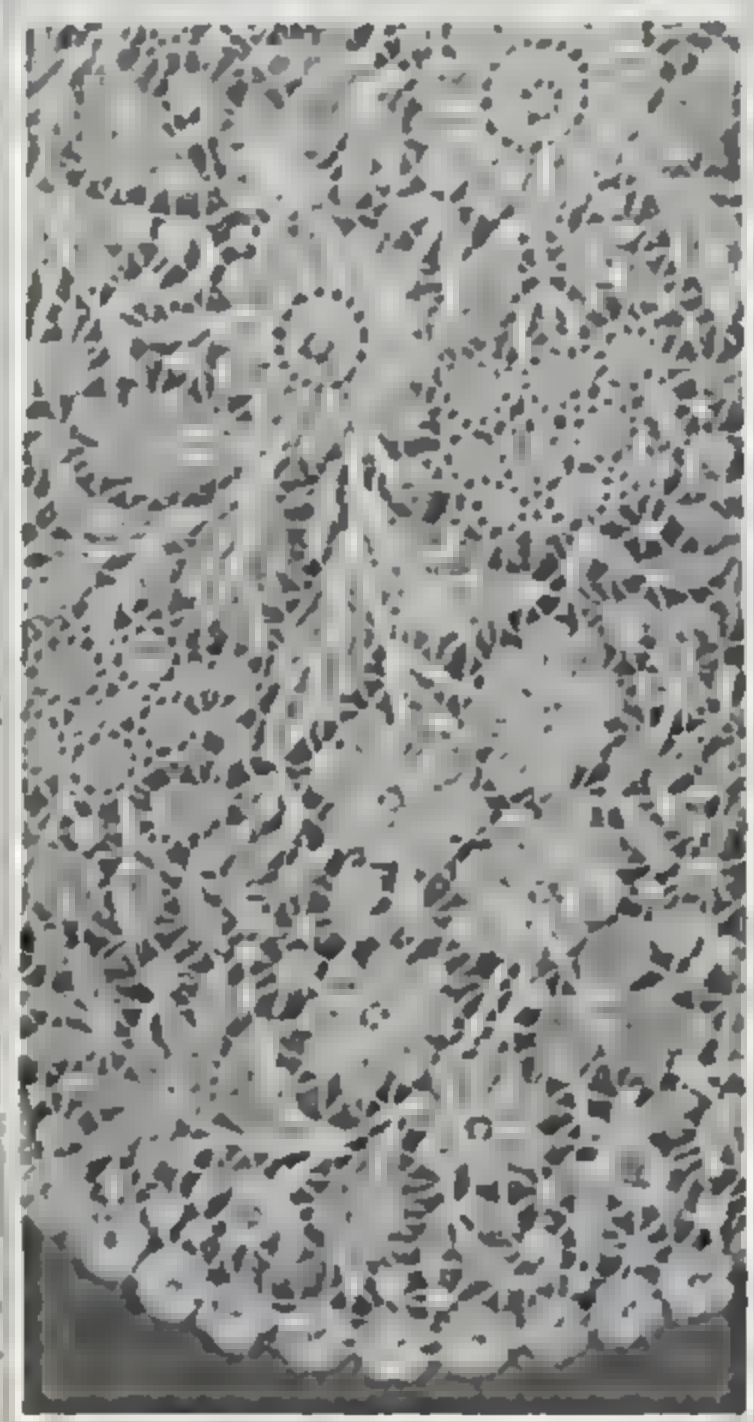
Handsome Piece of

The TALE of LACE-MAKING

(Continued from page 49)

the texture of the toile, or pattern, resembles the finest cambric. The earlier designs were in excellent renaissance style, but later it degenerated into naturalistic floral representation.

Normandy was a very important district for pillow lace-making in the seventeenth and eighteenth



Brussels Flat Applique

not been manufactured since in any quantity, but that of Lille lace continues. The latter can always be recognized by its *réseau*, which is made of two threads only, and these are crossed, but plaited, at their juncture. The pattern is outlined by a cord of flat untwisted coarse thread, and the edge of the earlier made lace was usually straight with oval openings left in the pattern near the edge and filled with ornamental work. Small, square dots are frequently sprinkled in the *réseau*. The piece shown in the photograph is modern, and has the scalloped edge, and is a very effective lace.

A beautiful specimen of Duchess



An exquisite piece of black Chantilly

CHANTILLY
Although the silk lace of France is, for the most part, known under this name, it was also made in large quantities at Caen, Baux and Le Puy. The pattern is always outlined by a cord of a flat untwisted silk strand. A very handsome piece of black Chantilly which is so popular this season is illustrated.

(Continued on page 64)

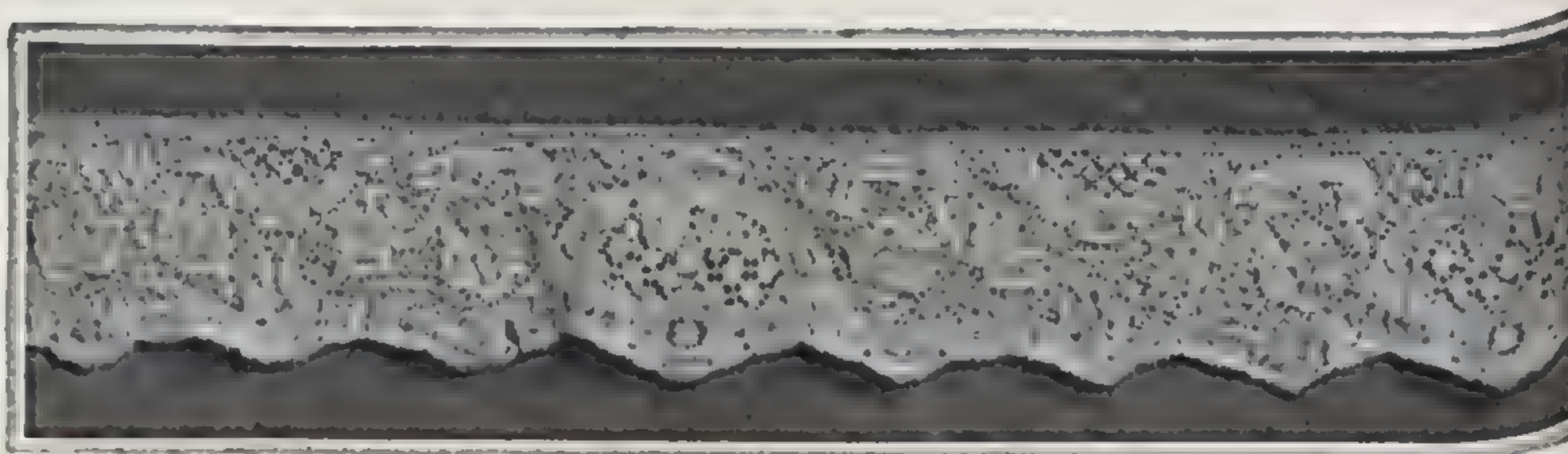
centuries; the picturesque head-dresses of the peasant women no doubt encouraged the manufacture. In 1692, in Dieppe alone, 4,000 women were employed in its construction, and at Havre, Honfleur, Bolbec, Eu, and Fecamps, the trade was in a very flourishing condition. But when the Revolution passed over this district in its devastating course, the lace-making for a time was utterly extinguished. In 1826 some nuns attempted to revive the manufacture and a lace school was started at Dieppe with some success, but unfortunately Valenciennes is the easiest of all to imitate by machinery, and sometimes only the workers themselves can detect the very slight difference between the real and that made by the loom. Purchasers naturally gravitate to the cheapest market and, as a result, the more laborious and therefore more costly hand-work, cannot be made remunerative. The butterfly which costs 75 cents, the corner, \$1.75, and the medallion at \$1, shown in the illustrations, are good values in Valenciennes.

POINT DE PARIS AND LILLE

The making of Point de Paris ceased at the time of the French Revolution and has



This handsome Mezzo Punto stole makes a lovely trimming



A fine old piece of Point d'Angleterre

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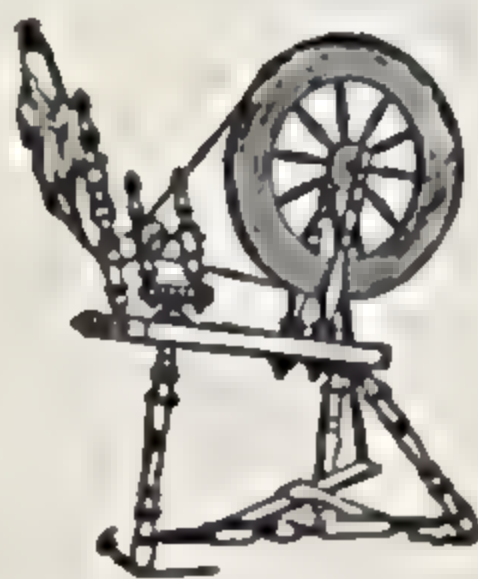
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These are very popular and include Marquisette, in All-White and also White and printed Floral Borders, Princess Muslin, French Voile, St. Gall Batiste, Pine-apple Cloth and Silk Batiste, 45 to 54 inches wide. \$1.35 to \$3.75 per yard.

The assortment also includes:

Printed French Tulle, Organdies, Voiles, Marquisettes, in Dresden effects. Printed Linen Lawns, Irish Dimities, Printed Handkerchief Linens, St. Gall Swisses, etc. Price 25c. to \$2.25 per yard.

French Voiles in solid colors. Stripe and Check Voiles in a complete range of shades. Also numerous Black and White effects. 50c. to \$1.50 per yard.

Samples of any of the above lines, except bordered materials, mailed on request.

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5th Ave. and 34th St.,

Opposite
Waldorf-Astoria

N. Y.

The TALE of LACE-MAKING as REGARDING the EXQUISITE PILLOW VARIETY

(Continued from page 62)

BLONDE

This lace, made in the same district, has a ground similar to that of Lille, made of fine twisted silk. The pattern is worked with a broad, flat strand, and the result is a very pretty glistening, silky appearance. The whole effect is lovely and filmy, but the lace is so frail that it must be applied and worn with great care. The name "Blonde" was given because *écru* instead of bleached silk was used for its construction. A fine example is shown in the photograph.

The manufacture of silk lace at Chantilly and in the neighborhood was established in the seventeenth century by the Duchesse de Longueville, and for a time was very popular. The Revolution, however, cut off all demand for it, and most of the workers who were looked upon as Royal protégées, shared the ruin of their patrons and perished by the guillotine. Chantilly and Blonde again came into fashion during the Empire, and since then the sale of black silk Blonde for Spanish mantillas alone, has resulted in great prosperity for the trade.

FLEMISH LACES

The earliest Flemish lace was undoubtedly Pillow made, but there is great difference of opinion as to whether the art originated in Flanders or was imported from Venice. The pattern is made of tape in a flowing renaissance style, and in the earlier pieces was connected with "brides," but later a *réseau* ground was used.

BRUSSELS PILLOW LACE

Unlike other Flemish laces, Brussels Pillow lace is not made in one piece—the pattern is first made by itself and the *réseau* ground is worked in around it afterwards. This peculiarity is easily recognized, for the long threads that form the toile of Brussels follow the curves of the pattern, while in other Flemish laces, where the pattern and ground are made together in one piece, these threads run parallel to the edge of the whole length of the lace and pass across the pattern into the ground. Other peculiarities by which this lace can be recognized are: the *réseau* itself, which has a hexagonal mesh of which two sides are made of four threads plaited four times, and four sides of two threads twisted twice; the two kinds of toile, or pattern, one of which is the usual woven texture like cambric, and the other a more open arrangement of the threads; and the entire absence of any outlining cord on the pattern, but the presence of a little line of open-work stitches at the edge instead.

The old Brussels was made of extremely fine thread, which in order to keep it from becoming brittle, we are told, was spun in dark, damp cellars, where only one ray of light was arranged to fall on the thread. This thread is now too costly for use, and machine-made thread is always substituted.

Although the foregoing characteristics of Brussels Pillow lace may always be recognized, the lace of today but slightly resembles the manufactures of the seventeenth century, and may be classed as follows:

POINT D'ANGLETERRE

In this lace threads were hooked on to the little open edge of the pattern, and with these the mesh was worked to fill up the ground. A salient feature was the raised rib of plaited threads which marked the veins of the leaves. Open spaces were often left round the pattern or in diagonal bars, and these were filled in with "brides." The strip of lace in the illustration is a fine old piece of Point d'Angleterre.

Two stories are told to account for the name "Point d'Angleterre" being applied to a lace that is neither Point nor made in England. One is that in the time of Charles II., the English government, in order to prevent so much money from going out of the country, forbade the importation of Brussels lace. The English lace merchants, anxious to continue getting their enormous profits, smuggled it over in large quantities, represented it as having been made in Devonshire, and sold it under the name of English Point. Another legend is that when Colbert, in the

reign of Louis XIV., prohibited the use of certain foreign lace in France, French court had it smuggled in by the way of England because English laces were too insignificant to come under the ban.

The ladies of Louis the Fifteenth's reign, which flourished in the days of hoop-powder, were particularly fond of the lace and in England, during the reign of George the First and George the Second, in spite of great efforts made to encourage native lace-making, Brussels lace was the most admired and used.

POINT DUCHESSE

In this Pillow lace the pattern is connected by Pillow-made brides and the *réseau* is altogether absent. The top of the sleeve, which is illustrated, shows the characteristic features of Duchesse lace.

ENGLISH LACE—HONITON

Honiton is so much like Brussels lace that the difference is one of quality rather than of kind. In the earliest Honiton the pattern was connected by brides, but when machine-made net came into use the pattern as with Brussels was applied on the net. The collar in the illustration is a fine example of early Honiton.

Queen Victoria did much to make Honiton the lace of the Empire, and Queen Mary is furthering that project, it is said, by having large quantities made for her to be worn during the coronation ceremonies. Many ladies of high degree are following her example, and the Honiton makers are enjoying the greatest prosperity they have ever known.

IRISH LACES

Although many attempts were made in the eighteenth century to start lace making in Ireland, it was not until the early years of the nineteenth century that lace making actually became a craft. In 1812 an Oxford man, taking with him two or four girls as teachers, established a lace-making school at Limerick, and so popular did this become that in the early fifties there were women of either high or low degree who had at least a collar or fichu of Limerick lace. In 1855, more than 1,500 girls were engaged in its making. As a matter of fact, Limerick is not a lace at all, but an embroidery, and it consists of a chain stitch worked with a needle in patterns on a chine-made net. Pretty little sprays of flowers are produced in the fine chain stitch, and the hearts of the pattern are over in an endless variety of extra stitches. The Limerick lace illustrated is a beautiful pattern and is \$12 per yard.

Carrick-macross is another variety of lace which was contemporary with Limerick. This is merely an embroidery on lawn or muslin either with the tiny flowers and scrolls connected with a chain made of button-hole stitches ornamented with picots, or applied on machine-made net. The pattern is traced with close stitching and the muslin is then cut away inside the outline. This is really hand-made lace, and when bought only the best should be chosen, for the finest muslin washed or cleaned with great care, and the cheap varieties go to pieces at the first attempt. The fine lawn on which the pattern is worked often shrinks away from the buttonhole edging, and in a few days the lace is a mass of rags. The sample illustrated is \$22 per yard.

IRISH CROCHET

Irish crochet is too well known to need description; suffice it to say that it is the only real lace to which the Emerald name can lay claim, and because it is made with a crochet needle and not with a thread needle or bobbin, cannot be classed as either under needle or pillow lace, but stands by itself. Linen thread is used in its construction, and the finest varieties are close imitation of Venetian Point. The guipure, the insertion illustrated, is an ample of this kind. Another variety is the Baby Irish, and the sailor collar shirt waist yoke in the illustration shows the principal features of this lace.

The laces photographed were loaned for that purpose by Miss Sara Hadley.

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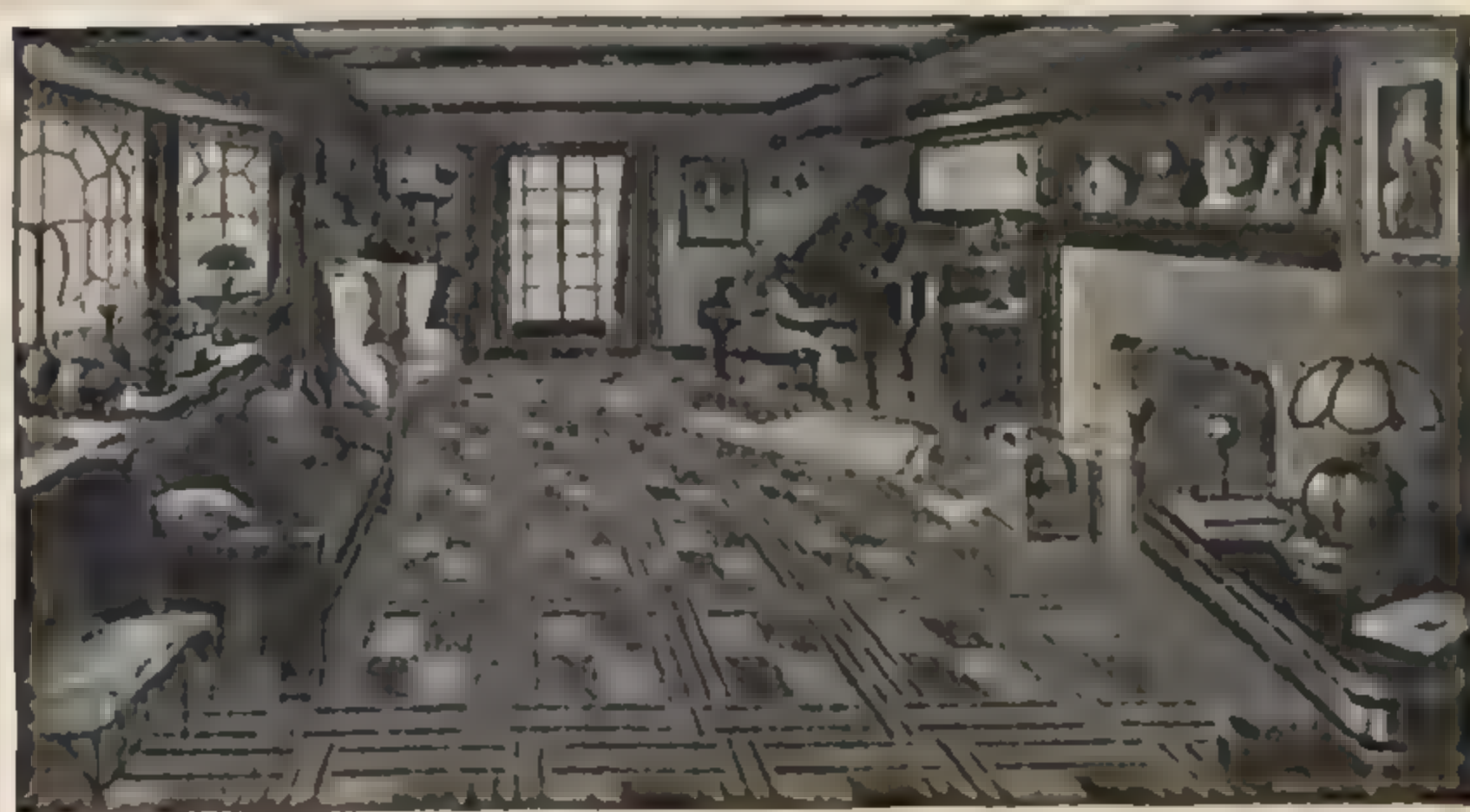
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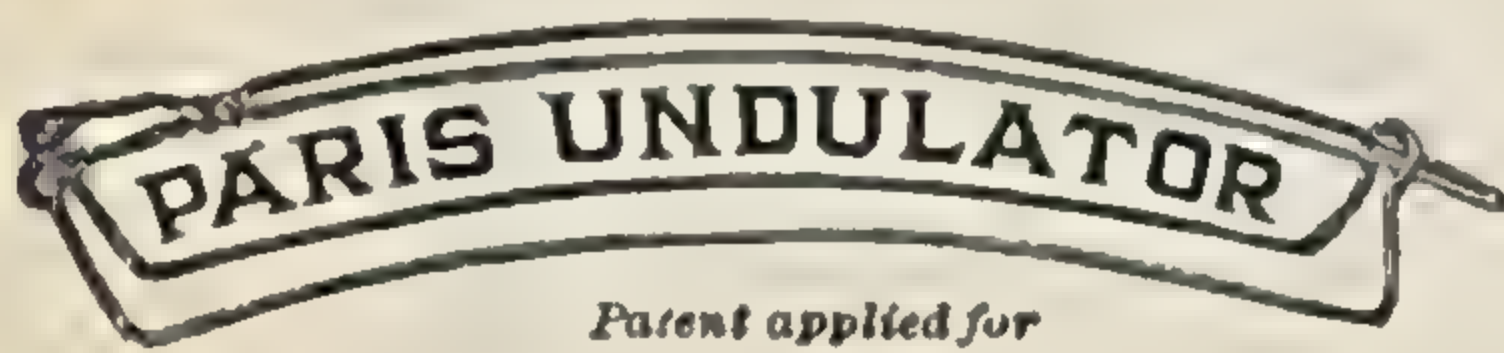
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Can be used with any lady's handbag, and holds four nickels ready for instant use, for carfare or small purchases. It hangs secure, and can be instantly attached or removed.

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Don't Open Your Handbag,

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Price, 50 cents, prepaid.

Agents find this a fast seller. We want one representative in every town, and the one who gets the agency will have an easy and profitable business. Write for particulars.

The Vanity Shop of Kenosha

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Mrs. J. Borden Harriman

NOBLESSE OBLIGE

[Under this title *Vogue* is now publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed, exist.]

MRS. HARRIMAN is one of the leaders of the new forward movement, which stands not only to conserve the health and comfort of the industrial worker in factory and mill, but which also reaches out a helpful hand to the family, and works in its behalf for betterment in housing, and in educational and recreational opportunities. It is an effort which represents one of the highest developments of social consciousness, and is therefore one of the noblest expressions of the new spirit which acknowledges that we are all our brothers' keepers.

THE NEW VIEW POINT

There could be no greater contrast between the ideals and customs of two alien nations than exists between the methods of old-time philanthropy and those characteristic of the uplift efforts of this age. And nowhere is the modern spirit more in evidence than in what is known as Welfare-Work, which means the improving of working and living conditions of employees by employers, and which is applicable to stores, factories, mines and railroads, as well as to public institutions. That the employers of these classes of labor had any other obligation than to pay the agreed-upon wage, would have seemed a Bedlam theory to most employers, and employees, too, a quarter of a century ago, but in this twentieth century the brotherhood-of-man ideal has so far developed that a large number of employers of mill and mine labor in great measure admit their responsibility for the health and happiness of the labor in their employ—a new point of view which has resulted in the restriction of hours of child labor per diem, in proper sanitary regulations, and in opportunities for instruction and recreation in many communities made up of operatives. For a number of years individual employers here and there have concerned themselves in the

well-being of those who carried on the enterprises, but, as there was neither a considerable number of these helpful efforts, nor much variety in them, nor a central agency where information in regard to them could be obtained, Welfare-Work was more or less primitive in its growth and its growth was slow. So, for the purpose of quickening the interest of employers in it, and of developing it along scientific lines, the National Civic Federation made it one of its principal departments, and the fact that there are two Welfare Committees among the standing committees of the Woman's Department of the Federation, indicates how large this interest made to loom in the general reconstruction of relations that is going on in the field of commerce and industry.

WOMAN'S DEPARTMENT

Before passing on to a consideration of the especial phase of the work with which Mrs. J. Borden Harriman has identified herself, it will be interesting to learn something of this Woman's Department of the Federation, which organized at Washington in May, 1908. The membership consisted largely of women who are interested especially in industrial organizations—such as railroads, factories, mills, mines and steel works—and who, as it is said in the official statement of the Federation, "should be concerned about the welfare of workers in enterprises from which their incomes are derived." Indeed, this strikes the keynote in regard to the relation between employer and the worker, representing it does, justice, which is the farthest possible remove from the old condescending type of charity which expressed itself in flannel petticoats, broth and small coin stowal. The department is national in organization, and Mrs. John Hays Hammond is its recently elected chairman.

(Continued on page 68)

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Hunt-Wilkinson Colonial furniture gets its purity of style direct from the old mansions of Colonial Philadelphia. Antiques, still in use in these stately homes, furnish models which our craftsmen reproduce with absolute accuracy.

We have been making fine furniture for more than a

generation. The pieces shown on this page are examples of the pure Colonial which we are offering at moderate prices. Of finely-grained, solid mahogany,

their beauty and dignity will give to any bedroom a real and charming atmosphere of Colonial days.

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The LUXURIOUS BROC ELECTRIC

AS an all-year car for town or suburban use the Luxurious Broc coupe stands supreme. In pleasant weather it may be open all around—more open than any other electric coupe. And to make it secure against sudden storms is but the work of a moment.

Those are details that help to make the Luxurious Broc an ideal car for a man or woman. Coupled with them is unusual economy in maintenance.

Three to seven dollars a month will furnish all current necessary to drive a four-passenger Broc every day in the month—as often, as fast and as far as the average person desires.

This question of economy is so much importance that every prospective purchaser ought to investigate it.

Write today for the Luxurious Broc catalog, showing the six 1911 models for two, three and four passengers; Exide or Edison batteries.

**The BROC ELECTRIC
VEHICLE COMPANY**
1669 East Fortieth St., Cleveland



NOBLESSE OBLIGE

(Continued from page 66)

INDUSTRIAL EMPLOYEES' WELFARE

Welfare-work for Industrial Employees is the particular reform which engages Mrs. Harriman's attention, and neither she as the chairman of that committee, nor those associated with her, have any sympathy with the denunciatory methods of the muck-raker, for their work is wholly constructive, and based upon first-hand knowledge of conditions. Preliminary investigation is always made to learn what Welfare Work has been undertaken in behalf of such and such employees, then inquiry is directed as to the need for improvement, and where reforms are deemed necessary in any trade, if possible, and if it is deemed advisable, an effort is made to enlist the interest of a woman relative of the employer. Failing this the matter is referred to a Joint Executive Council, made up of officials of the Federation and of the Woman's Department, such conservatively managed pressure on the employer being much more effective than the plan of procedure, so beloved of the rabid and largely ill-informed critic, who regards abuses as material for spectacular exploitation, and vituperation, to be wound up with a bang in legislative enactments.

NOT A CHARITY

The Committee does not donate club-houses, nor buy recreation fields for localities, but through co-operation with the parent Federation, sends qualified persons to plan club-houses, lay out fields or to organize and get into good running order any other phase of Welfare Work. In short, it lends its efficiency as a director and adviser, but does not distribute charity. To many persons the word "Welfare" stands merely for providing factory girls with rest-rooms, or for sanitary plumbing, or for restricted hours of labor, but, while the Welfare movement covers all of these reforms, it has many much more comprehensive and ambitious developments to its credit. For example, those who have been fed upon the harrowing statistics in regard to labor in the southern mills, put out by muck-raking writers and sensational committees and lecturers, will doubtless be somewhat surprised to learn that many mill owners in that section of the country, as well as in New England, are not only humane in their treatment of their employees, but that they go to the expense of educating them, and of providing them with conditions that make for positive happiness outside of the factory.

TECHNICAL EDUCATION—HOME ECONOMICS

At Greenville, South Carolina, to cite one instance, an employer maintains a night-school where instruction is given in the processes which occupy the time of the pupils during the day. There are classes in mill calculations, in mechanical drawing, and in the designing of textiles, as well as in such elementary branches as are given in the public schools, for all who care to take them up. There are periodical examinations for the students, with certificates for proficiency; there is a fine library, which includes technical books and papers, and daily, weekly and monthly magazines, as well as lighter classes of literature, and there is a gymnasium, under the direction of a physical director, and a club-house, established by the mill, where the youth of the community, organized into athletic teams, compete with visiting teams. The dietary of the community is considered both from a nutritious and economical standpoint in an authoritative cookery book, which is distributed to all housewives, and besides this ground is allotted at each house for the growing of vegetables, as well as flowers. Instruction is given in the care of the sick, and in the primary rules of sanitation; an important feature of the instruction concerns practical advice as to how the home can be made comfortable and attractive, however small the income, and classes are conducted in cooking, sewing and household economics. Nor do these comprise all the opportunities offered this fortunate community to keep well and be happy.

KITCHEN GARDENS—CHICKEN RAISING

In a mill community near Dansville, Va., the employing company provides, at moderate rentals, detached houses, which are supplied with filtered water, on streets lighted by electricity, and each house has

ample yard space for the planting of kitchen gardens and the raising of chickens. Those who wish to keep cows are provided with public grazing places. And at cents a day infants are cared for in a nursery from 6.30 A. M. until their mothers call for them. A free kindergarten is attached; the mill maintains a school; there is a model hospital, the mill supplying all the nurses that are needed; and the trained nurses are expected to look after general health conditions. And in the way of recreation there is an assembly hall in the village, the use of organizations of which the operatives are members.

A FREE NATATORIUM

Reports from mill after mill in the south show that a great diversity of Welfare Work is being furnished by the employers, including the laying out of model industrial villages, such as the one in Alabama, where most attractive little cottages are rented at the rate of \$1 per room, month, and where, among other delights, the fortunate mill people have the use of a clear mountain lake, covering about 100 acres, equipped with a free natatorium, provided with hooks and racks for clothing. Many companies go to the extent of building no two homes in the community exactly alike as to architecture, and others are painting two houses in close proximity the same color. Indeed, the effort throughout all the Welfare Work is to individualize the families and raise the scale of living, which is a far cry from the old-fashioned considering and treating a community of mill workers as merely "hands."

DATA AT HEADQUARTERS

The story of the extent to which Welfare Work has developed is much too long to state even in outline, but the data concerning all phases and every known detail of this great reform effort is classified at the headquarters of the National Federation, and particulars in regard to it can be had by reference to that bureau of information.

What a noble contrast these attainments (fortunately so successful) to establish human relations between employers and workers, offers to the efforts of Socialists and other misguided theorists, who struggle so hard to develop a spirit of hatred between those who work and those who live. It is a most noble work, and one so reaching in its effects that it will inevitably bring about a revolution in relations between social groups, that will be to the advantage not only of the servers and served, but of the whole nation. It is to be hoped that women in all parts of the country will follow the example of Mrs. Borden Harriman, and, like her, dedicate their talents, and use the prestige of their social positions, to further a cause of which the great Master himself would have proved.

WASHINGTON ANTIQUARIAN POST-LENT EN GAIETY

(Continued from page 38)

A TREASURE HOUSE OF CURIOS FROM PALACES AND CHURCHES

The Bradleys, by the way, find their palatial home in Dupont Circle not so efficiently large for their extensive entertainments, inasmuch as the house, almost a museum, is literally crowded with curios gathered from the four corners of the globe. The ceilings, windows and floors, even the cabinets and tables are so full of art objects, all of which have to be moved when a large dance is given, that this spring men will begin to construct a ballroom and an adjoining garden.

MCLEANS' SPRING ENTERTAINMENTS

The John R. McLeans are sending invitations for their Sunday luncheons "Friendship," their country place, where they entertain every Sunday during the spring season some hundred or more guests at luncheons, tables being set in the Italian garden and on the piazzas overlooking the

S. STEIN
L. BLAINE

A. E. HARRISON
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Stein & Blaine

Furriers & Ladies' Tailors

We will copy for you any of our imported models or those that we have ourselves created, guaranteeing a perfect fit, without the necessity of your coming to our store.

Every suit that leaves our establishment is fitted personally by either **Mr. Stein** or **Mr. Blaine**. Please write us for further details about this personal mail order service.

8 and 10 West 36th Street

New York



POOLEY CO.

DECORATORS AND FURNISHERS

Madison Ave. and 31st St.

New York

FACTORY:

PHILADELPHIA, PA.

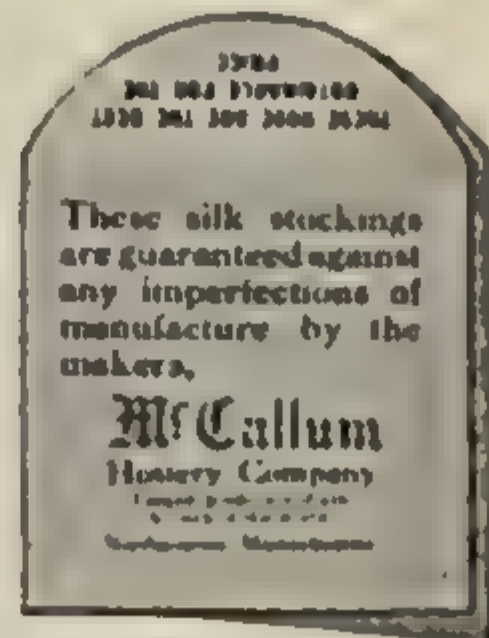
McCallum Silk Hosiery

The beauty and durability of McCallum Silk Hosiery is sufficient evidence of its economy. Consider also its moderate price and guarantee.

*Get It From Your Dealer
or Write to Us.*

Send for Complete Catalogue:

"Through My Lady's Ring."



Guarantee Envelope
containing matched
mending silk with
every pair.

McCallum Hosiery Company
NORTHAMPTON, MASS.

Largest Producers of Silk Hosiery in the World

Ripplette

THE ROUGH
DRY FABRIC

NO IRONING

15c. a yard
28 inches wide

THE illustration shows this attractive and durable wash fabric in a variety of solid white hemstitched lace effects. Ripplette comes also in contrasting stripes of all the desirable colors.

As it is extremely serviceable and pre-shrunk, it is exceptionally suitable for children's play-clothes, for petticoats and kimonos and for many other purposes where service and neatness are leading considerations.

15c. a yard, 28 inches wide.

We would like to have you buy Ripplette of your dealer, but if he hasn't it, write us and we will send you samples and assist you to obtain it.

Bliss, Fabyan & Co.

Boston

New York - - Chicago

Little crystal
tray for sliced
lemon



Lovely sandwich plate of carved
rock crystal

Practical
strainer of Sheffield
plate

F o r t h e H O S T E S S

ALTHOUGH the "Afternoon Tea" with an elaborately spread and decorated table, and to which a large number have been bidden, is gradually passing away as a fashionable form of entertainment, there are many women who continue to give them, and each season brings forward novelties to be used in the decoration of the table for this function.

The tea table can be made a very lovely and dainty affair with flowers and candles, delicate lace mats upon its shining surface, the beautiful new compotes of carved crystal and silver, and with silver or crystal sandwich plates. For candle shades nothing is more decorative than those of deep rose silk covered with gold openwork mesh, and trimmed with tiny flowers made of very narrow satin ribbon in various pale tints.

THE TABLE AND ITS REQUISITES FOR AN AFTERNOON RECEPTION

In arranging the table for a large afternoon tea, flowers are placed in the center in a low silver, or crystal, bowl, and on either side of this candelabra are set, or single candlesticks are placed at the four corners of the table. At each end of the table are placed trays for holding the tea service and the chocolate set. Upon the tea tray, in addition to the tea service, is a small crystal dish for sliced lemon, and also a small crystal bottle containing rum. The other space on the table is filled with plates of different kinds of dainty sandwiches and of small cakes. Compotes for bonbons, and small dishes of almonds and other salted nuts, are also included in the table furnishing. There should also be piles of small plates, as well as doilies. It is always a convenience to have a side table, upon which are placed a pitcher of ice water, glasses, as well as extra cups and saucers. Among the novelties seen recently for the afternoon tea table are small, beautifully engraved bottles for rum. These are 5½ inches in height, and cost \$4.50 apiece. There are also charming little crystal trays for sliced lemon. These are oblong in shape, deeply engraved, and cost \$2.75. New are the sandwich plates of carved rock crystal, which have no decoration of silver. A lovely one has a design of acorns and oak leaves in the border. These plates are to be found carved in many graceful designs and cost \$10 apiece. A thoroughly practical and pretty tea strainer, and one that is new this season, is of Sheffield plate with two openwork handles. The strainer rests on a stand, which is a small bowl underneath. This novelty adds greatly to the daintiness of the tea table. The price is \$2.25.

THE SOUTHERN WAY OF SERVING TEA

In serving tea with rum, the proper portion of the latter is from one to two tablespoonfuls in a cup of tea with a slice of lemon. No cream is used, of course. This southern custom much observed in Baltimore and Washington is the serving of a delicious "tea punch" at large afternoon teas. This is put in a large punch bowl upon a side table and surrounded with punch glasses. In the center of the bowl is a large square block of ice. The recipe for making this unusual punch for a large tea is: Two quarts of strong Oolong tea, one quart of rum, two quarts of water, one cup of granulated sugar, and the juice of twelve lemons. Slices of lemon and of orange should be added.

OLIVE SANDWICHES

The following are two new and particularly appetizing recipes for olive sandwiches. "Take one cream cheese, add a cupful of chopped olives, a little salt and a dash of red pepper, half a teaspoonful of Worcester sauce. Spread thinly between thin slices of bread and butter." Another recipe is: "Chop finely one cupful of olives, add half a cupful of chopped celery, add enough mayonnaise to make a good spreading mixture. Spread upon thin slices of bread and butter cut round."

DAINTY MARYLAND BISCUITS

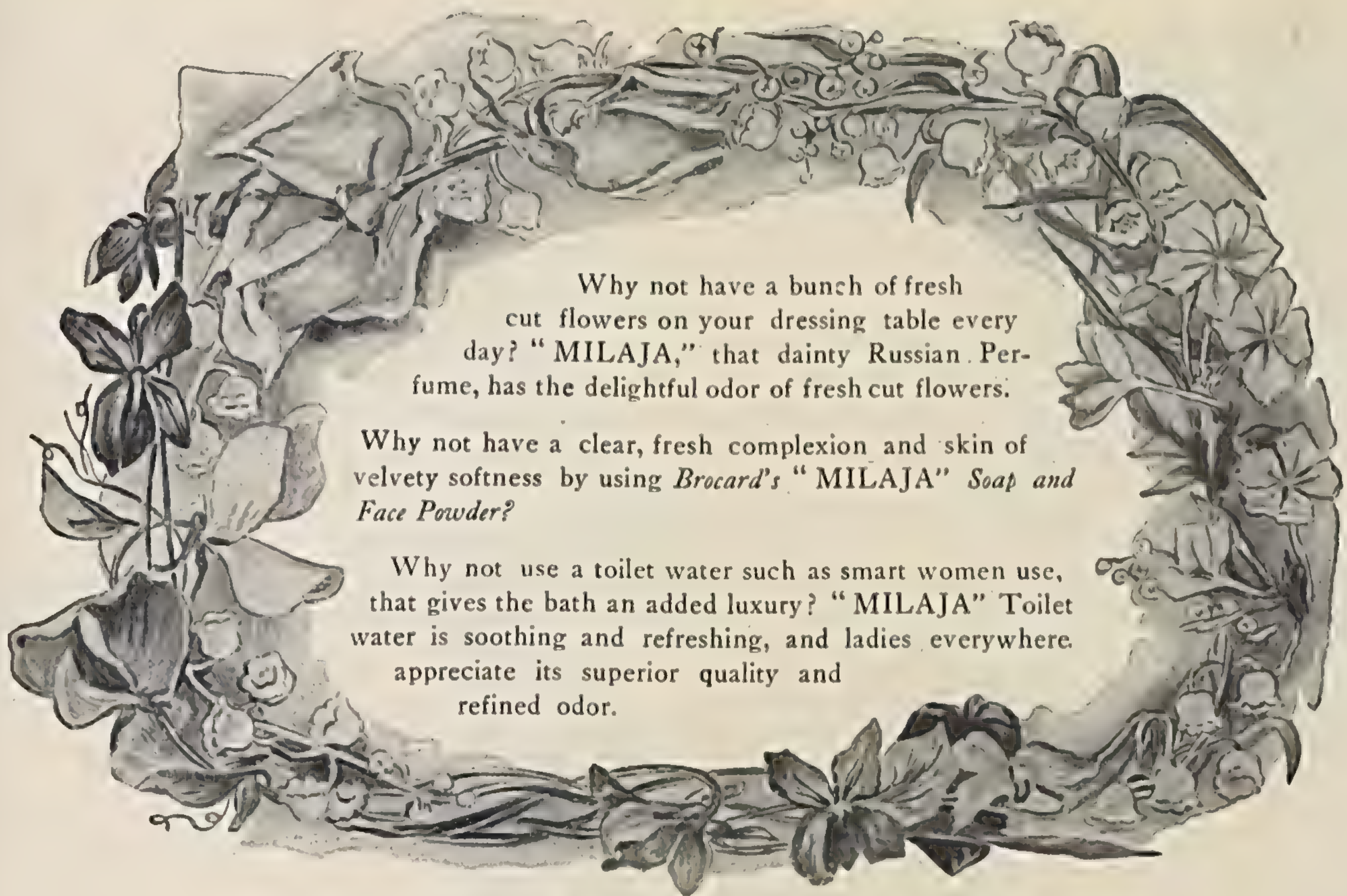
Nothing is daintier for afternoon tea than the famous "Maryland biscuit." These biscuits are unlike anything of the kind usually seen in New York, or in any other part of the country. They are beaten extremely light, have no baking powder in them; and are very close-grained. The best way to serve them for afternoon tea is to split them open, butter them thickly, and put between the halves either very thin slices of ham or paté de foi gras. These biscuits can be obtained from a well-known Exchange in this city.

CAKES TO DREAM OF!

Despite the many catering establishments in New York who furnish the most elaborate variety of cakes and sweets of all descriptions, the instantaneous success of a modest little shop in a good neighborhood in this city, which was opened only two months ago, and which is devoted to the making and sale of only "home-made cake," proves satisfactorily what many particular people know, namely, that, after all, there is nothing in the world so delicious as cake made after old-fashioned and well-tested recipes. At this shop one can buy individual and unusual cakes, such as "Creole Cake," "Daffodil," "Princess," and "Wirth Fruit Cake," etc. (Continued on page 72)



Beautifully engraved bottle
for holding rum



Why not have a bunch of fresh cut flowers on your dressing table every day? "MILAJA," that dainty Russian Perfume, has the delightful odor of fresh cut flowers.

Why not have a clear, fresh complexion and skin of velvety softness by using Brocard's "MILAJA" Soap and Face Powder?

Why not use a toilet water such as smart women use, that gives the bath an added luxury? "MILAJA" Toilet water is soothing and refreshing, and ladies everywhere appreciate its superior quality and refined odor.

U. S. Agency, 7 West 22d St., New York

For Sale at Department Stores and Druggists

Send 10 Cents in Stamps for Sample to Department B



The Juliet Face Wax

Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

When worn while one is engaged in various occupations, holds the skin and muscles in repose.

The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

Sent Postpaid on Receipt of \$1.00

THE JULIET COMPANY

147-149 West 26th Street
New York

THOMAS CORT SHOES

Thomas Cort Hand-Sewed Shoes possess an elegance of style—a perfection of fit—with which none but the finest custom-made shoes can compare.

Only the best selected leathers are used, tanned by the long-time process. They are sewed by hand, over custom lasts, by workmen whose whole life-time has been spent in the making of shoes made to individual measure.

Each pair of shoes is individually cut for right and left, from the same hide, thereby ensuring absolute uniformity in color and quality.

There is a smart Thomas Cort Shoe for every occasion of Street, Dress and Sport, for men and women—at \$8.00 to \$15.00. One pair of Thomas Cort Shoes will outwear as well as outclass two pairs of ordinary shoes. Sold by fashionable bootshops in the large cities.

Write for Style Brochure and Name
of Nearest Dealer.

THOMAS CORT, NEWARK, N. J.

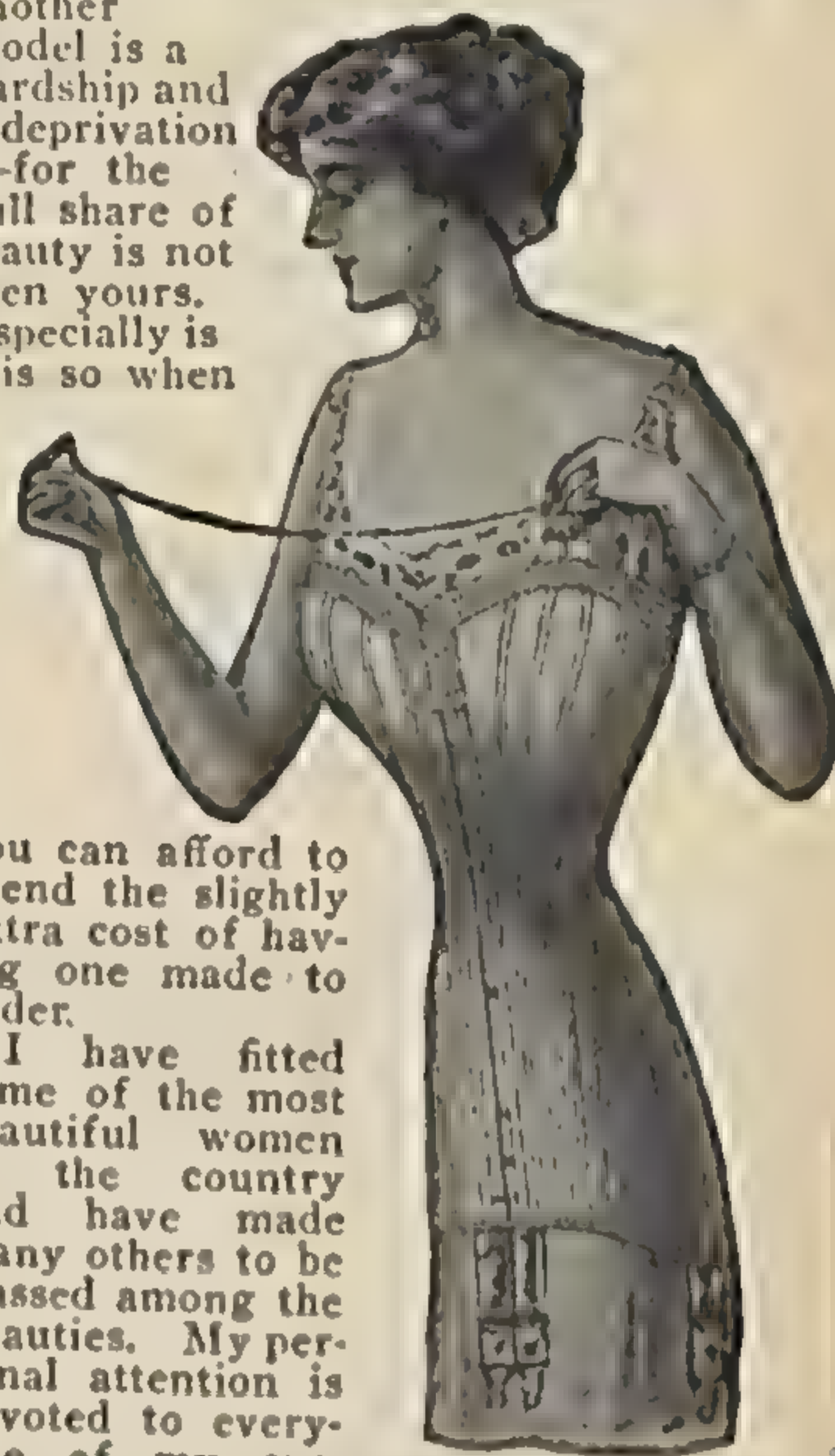
MARTIN & MARTIN,
1 East 35th St., New York.

BOULADOU,
39 Rue de
Chaillot, Paris.



A Special Corset to Fit Your Figure

Every woman has a figure peculiarly her own. To wear a corset fitted to another model is a hardship and a deprivation—for the full share of beauty is not then yours. Especially is this so when



you can afford to spend the slightly extra cost of having one made to order.

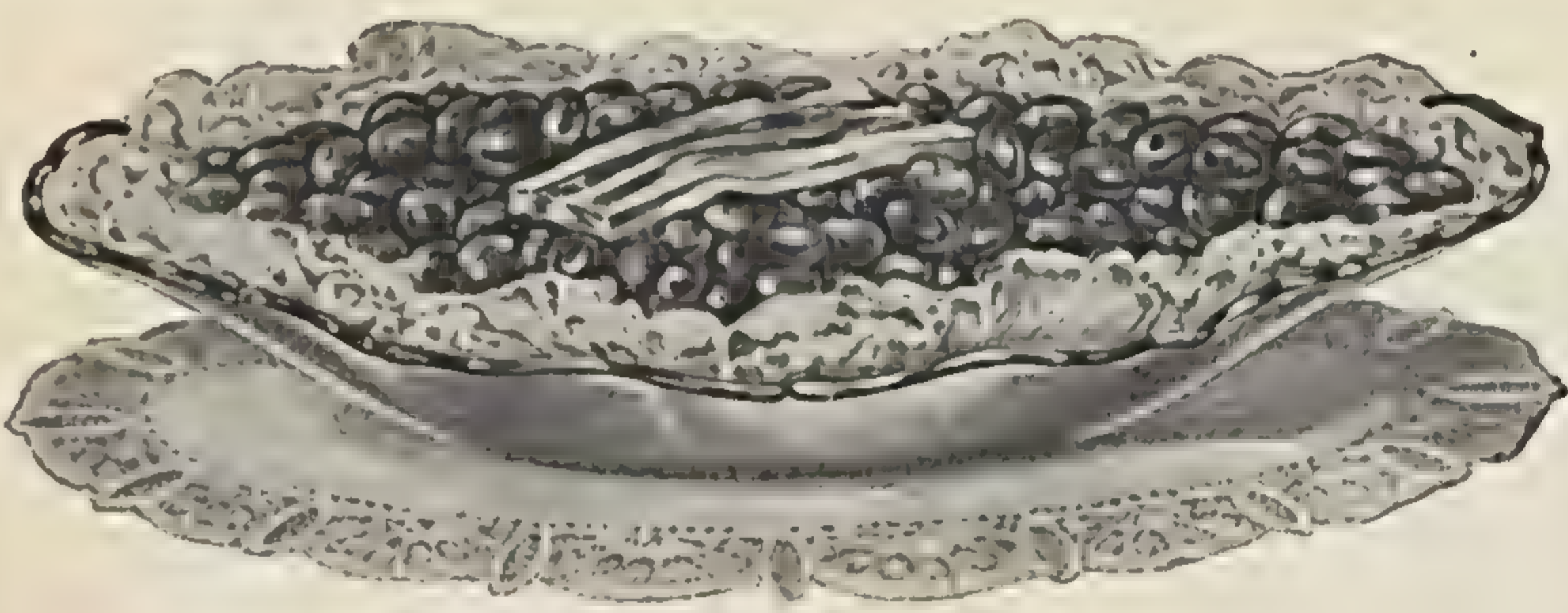
I have fitted some of the most beautiful women in the country and have made many others to be classed among the beauties. My personal attention is devoted to every one of my customers and I can assure really comfortable fit and idealistic form.

The Wright Formette

gives the proper proportions to the slender woman, filling out the bust to the fashionable requirements. In this way, and in this way only, will you combine style and comfort.

Mme. Lucille C. Wright

Conveniently located at
149 WEST 36th ST., NEW YORK.
Just a step west of Broadway.



Does It Pay to Bake Beans Like These?

Last year we paid, on the average, \$2.40 per bushel for beans. Last year each quart of tomato sauce cost us five times what common sauce sells for.

Our friends used to say that we were extremists—that such care was Quixotic—that we might save all the extra cost and people would never know it. But we are now the largest user of tin cans in America. Our beans outsell all other brands combined. And every month a new army of users changes from home-baked beans to Van Camp's. It does pay to bake beans like these.

Folks eventually find out what they like best. Some are misled for a time—some are slow to change from home baking. But we tell them again and again what we tell you here. And most people sometime get a taste of Van Camp's.

That settles the question forever.

Beans are the choicest food we have. They are 23 per cent. nitrogenous—84 per cent. nutriment.

They are richer in food value than sirloin beef, and cost but a third as much. They deserve the utmost care.

People who know baked beans at their best often make them their chiefest food.

But the dish is hard to prepare. It requires sixteen hours for the soaking, boiling and baking. And home-baked beans are very hard to digest. Some people can't eat them. Instead of digesting they often ferment and form gas.

The reason is lack of sufficient heat. The top beans crisp, but the beans below rarely get more than 100 degrees. So beans remain, where the faults exist, only an occasional dish.

Van Camp's Beans are baked when you get them. They are baked in steam ovens, heated to 245 degrees. They are baked in small parcels so the full heat goes through. Digestion is exceedingly easy.

The beans are not broken as they are in home ovens—not mushy and soggy and flat. They come from the oven nut-like, mealy and whole because we don't use dry heat.

And we bake the tomato sauce—like the pork—with the beans. We bake into each bean all the flavor and zest that we get from whole, ripe tomatoes.

We use only the choicest of Michigan beans. The whitest and plumpest are picked out by hand—beans all of one size so they all bake alike.

We make our sauce from whole, vine-ripened tomatoes—not of tomatoes picked green, not of scraps from a canning factory.

The result is baked beans as you like them—baked beans at their best. And so many people have found them out that we sell millions of cans each month.

"The National Dish"

Van Camp's
BAKED
WITH TOMATO
SAUCE
PORK AND BEANS

"The National Dish"

You cannot bake beans like Van Camp's at home. It is utterly out of the question. And you can't get such beans in any brand not prepared with equal care.

You want beans digestible—want them mealy and whole—want them as all people like them.

You ought to be glad that there are such beans ready to

serve in a minute. You can have a dozen meals on hand all the time, ready for any emergency. They taste just the same when you open the can as they tasted when they came from our ovens. And that means a savor which never before was found in a dish of baked beans. Be fair to yourself and try them.

Three sizes: 10, 15 and 20 cents per can.

Van Camp Packing Co., Estab. 1861 Indianapolis, Ind.

[110]



For the HOSTESS

(Continued from page 70)

of which are excellent for afternoon tea. In addition, there are large cakes of various kinds, one in particular, called "Black Chocolate," which is a cake to dream of!

TEMPTATION IN SANDWICHES

A piquant and thirst-provoking tid-bit which is enthusiastically appreciated by men at an afternoon tea, consists of salteen crackers buttered with sweet butter and spread with anchovy paste with a sprinkle of cayenne pepper on top. These are put into the oven for two or three minutes and served piping hot. Caviar sandwiches, too, are always delicious. "Between thin slices of bread and butter lay a lettuce leaf, and on top of that spread the caviar. Squeeze a little lemon juice over it and add a little red pepper." A very delicate sandwich is filled with cream cheese which is mixed with finely broken pecan nuts; add a little salt to this mixture.

THE INFORMAL AFTERNOON TEA TABLE

The arrangement of afternoon tea for a few friends, or the serving of tea as a daily function, is quite a different matter from the elaborate affair described above. The fashion in tea tables for this purpose has changed in the last year or two. The type of table that is used at present is the one that folds; it is put aside when not in use. Just before the tea is served, this table is brought in and arranged, and then the tea is brought with the service, cups, etc., on a tray and placed on the table. The handsomest of these trays are, of course, the large ones of Sheffield plate, but there are many beautiful ones of polished and inlaid mahogany. Some of these have a silver openwork rim and handles, and others have openwork brass rim and handles. No mats are used upon these trays. As there is not usually space enough upon the tray for plates, doilies, etc., a muffin or cake stand of mahogany is used for holding these articles. At this simple tea one usually serves English muffins, split, toasted, buttered, and cut into quarters; one or two kinds of sandwiches and two kinds of small cakes.

GRAY-FINISHED SILVER IN FOLIAGE DESIGNS

At a great house whose artists follow the currently fashionable designs without slavish fidelity, and who adapt, and reproduce with reservations, the best work of the foreign designers, is found a number of unique and very beautiful articles in silver. Among these pieces are seen large, flat, low compotes made of dull gray-finished silver with a design of trees, leaves, and conventionalized flowers, inlaid in copper. This type of silver is entirely original, and gives an air of rare distinction to the dinner table upon which it is used.

UNIQUE BOWL

Equally lovely and uncommon is a silver bowl about six inches in height and ten inches across, in a carving that reminds one of the masterpieces of Benvenuto Cellini. The outside of the bowl is entirely plain, the inside being thickly encrusted with a raised design of golden roses with silver leaves. It is indescribably rich in effect, and one ventures the statement that there is nothing like it in this country—or possibly in any other. Another wonderful silver bowl, also seen at this same shop, has a raised design upon the outside of lotus buds and the long, delicate lotus leaf. This shop has produced an unusual silver centerpiece, which consists of six silver candlesticks springing from a common base, all of equal height. Instead of having a separate candle shade for each candle, a band of pierced silver four inches wide encircles all the candles, shading the lights. This band is lined with crimson silk.

FOR THE LENTEN TABLE

SOFT CLAMS BAKED

SELLECT large, fine, soft-shell clams in the shell, and have them opened to order, and reserve the shells, washing them carefully. Cleanse the clams and free them from all sand by rinsing in their own liquor, then lay each one separately in a perfect half-shell. Add to each a bit of butter, a quarter-inch dice of fat salt pork, a quarter of a

teaspoonful of grated onion and a dash of pepper. Then cover the whole lightly with rolled and sifted breadcrumbs, and arrange in a baking-pan. Send to a quick, but not over-hot oven, until colored a nice brown and serve without removing from the shell.

SHAD ROE À LA MAITRE D'HOTEL

Choose large, fresh roes and boil for five minutes in salted water to which has been added a little salt and a tablespoonful of vinegar. Remove carefully from the water and set aside to cool. When needed, beat in beaten egg, then in rolled bread-crumbs, and fry in either butter or sweet oil. For the sauce, rub one tablespoonful of butter to a cream and add to it one-half teaspoonful of lemon-juice, one-eighth of a teaspoonful of salt, a dash of pepper, and one-half tablespoonful of chopped parsley. Stir all together until smooth and spread over the hot roes. Send to the oven for a minute so as to melt thoroughly the butter. Garnish with parsley.

SHAD ROE CROQUETTES

Parboil the roes of two good-sized fish as already described. When removed the skin and break the roes apart lightly with a fork. Cook in one tablespoonful of butter and two of cream until smooth, then add a cupful of cream and stir until it thickens. Remove from the fire and beat in the yolks of three eggs, and season with salt, paprika and a little lemon juice. Return to the fire and stir until the boiling point is reached. Form into croquettes, dip in sifted breadcrumbs, beaten egg, and crumbs again, and fry in deep fat. Serve with Tartar sauce by adding three chopped olives, one chopped gherkin and a tablespoonful of capers, half a pint of mayonnaise dressing.

BAKED FILLET OF FLOUNDER

Cut a good-sized fish into fillets and arrange them in a buttered baking dish. Sprinkle with a little onion juice and pour over the fillets a hollandaise and tomato sauce in the proportion of two parts of hollandaise to one part tomato. Cover with oiled paper and bake in a moderate oven for twenty to thirty minutes. Then remove the paper and brush with bits of butter, and brown quickly. Serve with the sauce poured over it and garnish with parsley. For the hollandaise sauce, rub half a cupful of butter to a cream and add to it the unbeaten yolks of three eggs, stirring in one at a time. Add to the whole the juice of one-half a lemon, one-quarter of a teaspoonful of salt, a dash of cayenne pepper, and one cupful of water. Stand the bowl over a kettle of boiling water and stir until the sauce comes thick and smooth like custard.

SOFT CLAMS À LA NEWBURG

Procure fine large soft clams and be sure that they are free from sand. Carefully wash and gently separate the soft bodies from the shells and place them in a chafing dish. For twenty-five allow half an ounce of butter, half a wineglass of Madeira wine, the yolks of two eggs and half a cup of sweet cream. Put the butter and wine in the chafing dish with the clams and add a dash of pepper and two fine cut truffles. Cover and let cook gently for eight minutes. In the meanwhile beat the egg yolks in a bowl until light, add the cream and blend thoroughly. Pour over the clams and let cook for three or four minutes, gently shaking the pan to prevent from burning, but do not stir and do not allow the mixture to boil. Serve at the moment the boiling point is reached.

RAGOUT OF MUSSELS

Carefully wash fine large mussels and place in a large saucepan with just enough water to create steam. Cover and let cook until the shells open, then stand aside until cool. When they can be handled easily, remove the mussels from the shells, pick off the beards and for three dozen mussels put a tablespoonful of butter in a saucepan and when melted add one teaspoonful of chopped parsley and the grated rind of one lemon. Stir until smooth with one tablespoonful of water and one-third of a cupful of water, which has been carefully strained. Add the mussels, heat thoroughly, season and serve.



THE lingering pleasure of the bath is due as much to the talcum that follows it as to the soap you use during it.

Cooling, refreshing, so light you can apply it with a puff, free from traces of grit and greasiness,

LEHN & FINK'S Riveris Talcum *White & Flesh*

fulfils every demand of fastidious woman. No boric acid nor injurious lime. Riveris Talcum never leaves the "soapy" feeling nor the "shiny" look.

Scented with the Essence of Riviera violets—refined, fascinating, delightful.

Sold by dealers in attractive glass containers with removable sprinkler top—25 cents.

Liberal sample mailed free upon request

LEHN & FINK, 120 William Street, New York



Club Cocktails



*Simply strain
through Cracked
Ice and
Serve*

The Club Brand represents the same high standard in Cocktails as the Hall mark in England and the Sterling in America do in silver.

ACCEPT NO SUBSTITUTES

Martini (gin base) and Manhattan (whiskey base) are the most popular.
At all good dealers.

G. F. Heublein & Bro., *Sole Props.*
HARTFORD NEW YORK LONDON

Importer
Joseph
*632 Fifth Avenue,
New York*

Latest Paris Importations

Hats Gowns

We invite your inspection of
our Paris Models.

Crème Nerol

is the choicest product of its kind obtainable anywhere at any price. As a necessity for milady's toilet table it is prized by the best women in every walk of life. Many of them, artists who have delighted and charmed millions of people, have voluntarily testified to the remarkable qualities of this truly remarkable skin and complexion beautifier and preserver. Here are a few expressions that carry weight:

MARGARET ANGLIN

"Your miraculous Creme Nerol."

MINNIE MADDERN FISKE

"It is an unsurpassed preparation."

JULIA MARLOWE

"A most agreeable cleanser and skin food."

MAXINE ELLIOT

"More delightful than ever."

BILLIE BURKE

"I appreciate its rare qualities."

LOUISA TETRAZZINI

"I take pleasure in recommending it."

GERALDINE FARRAR

"Glad to express my complete satisfaction."

MABEL TALIAFERRO

"Quite the most delightful cream."

FRANCES STARR

"It is superior to any facial cream."

JULIE OPP

"Most soothing and softening to the skin."

Creme Nerol Softens, Whitens, Refines and Beautifies the most sallow, rough or impaired complexion.

Freshly Made and Mailed to any address on receipt of price, \$1 per jar.

FORREST D. PULLEN

Face Specialist

318 Lewis Ave. Brooklyn, N.Y.



Spring's Return suggests the blossom and the bud—a time when lovely woman can be the sweetest flower by using this dainty beauty aid.

CRÈME ELCAYA

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In the WESTERN SHOPS

OF fascinating interest is a shop

where the clothes of little babies are the special feature. This shop is a very tiny one, managed and run entirely by women, and the sewing is done by women, mostly gentlewomen in reduced circumstances. Needless to say, it is all done by hand, and the exquisite daintiness of every wee garment is somehow an indication of the reverence for babyhood which surely accompanies each stitch.

OUTFITTING FOR INFANTS

The first long slips of sheerest material, simply made, with only the tiniest edge of lace showing at neck and sleeve, and a row of feather-stitching or French knots on the tiny bands, are \$1.75. This slip in mull, sheer and delightfully soft, is \$3.50. Embroidered daisies are scattered across the front.

At \$6.50 is a more elaborate slip of sheerest material with a simulated yoke of the tiniest tucks possible, alternating with rows of narrow lace and feather-stitching. Dainty satin ribbon rosettes in baby colors are used on the yoke.

For the first steps there are practical little garments of chambray. They are smocked at neck and wrist in a contrasting color—blue on the pink frock, pink on the blue, and blue or pink on the white. Price \$4.50.

Rompers, made with the lower part caught in at the knee, bloomer fashion, are made in one and two-year-old sizes. They are of gingham in blue and pink, trimmed with much feather-stitching in white thread on the yoke, belt and sleeves; \$3.

PRETTY AND USEFUL GIFTS

Gifts to be laid at the feet of the new baby include many things, the daintiness of which by no means excludes practical considerations.

A rose with petals of satin ribbon holds in its depths a tiny bag of sweetest sachet powder. This is 35 cents; a set of six costing \$2.

Three teething rings of celluloid, linked in a way that is fascinating to baby hands, is marked 50 cents.

Boxes of white ivortone, with decoration of feathery flower sprays in pink or blue, are supplied for the "basket." One for absorbent cotton has a round opening in the top through which the required amount may be drawn without disturbing the rest. Price \$1.25. Another, marked

\$1.15, has a ball or ribbon inside. This passes through a hole in the top, leaving an end always ready for use. The necessary bodkin accompanies this box. A delightful lamb of white worsted with jingle bells on his neck and waist is \$2.95; and there is a charming basket of white willow with powder, soap and cotton, done up in the daintiest packets imaginable. A stork with the tiniest of doll babies attached to its neck, stands guard on the edge of the basket. Price \$2.25.

A most useful gift is a lap pad. This is a square of rubber sheeting with a pretty crocheted cover in shell stitch. The worsted used is very thick and soft, so it really makes a soft cushion for baby when held in the lap. Price \$2.25.

There are many varieties of baby's record books, some of them designed for twenty years' use. The most practical is one at \$1.20, which has many attractive pictures and poems, with spaces for all kinds of remarks, photographs, etc., etc.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 917 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

cradle itself, which is fitted with the fashioned rockers, rests on a stand of same wood, and, being on castors, easily moved about. Price \$30. This, of course, does not include the mattress. These are made in a variety of prices in felt from \$3.50 to \$6, and in hair from \$4 to \$12.

The cradle in sketch two is of natural willow, woven on simple but very strong lines. It has a light, movable frame which hold a canopy. Price \$15. Fitted with a crook to support a high hood, the price is \$5.50. This cradle also rests on a stand. The sketch shows the necessary clothes horse, which in addition to the usual bars, some short, extend to the top. This is of white enamel touched with gold. Price \$3.75.

Sheets for baby's bed, measuring 1 1/4 x 1 yard, made of a fine, firm quality of muslin, hemmed the bottom, and finished the top with a hand-made scalloped edge. Price 75 cents, and linen \$1.50. Pillow covers to match, with a scalloped edge all round, are 65 cents in muslin, and \$1 in linen. A very acceptable gift is a set of sheet and pillow case match, of linen, with tiny scattered rose buds embroidered on the end. Price \$5.40.

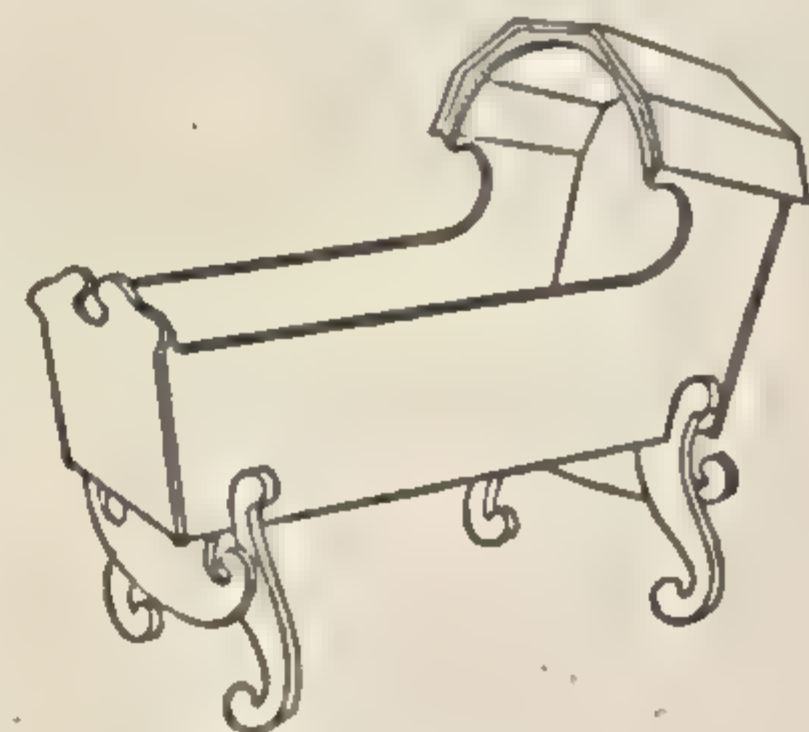
SUMMER GOWNS

The prudent woman who begins to get her summer wardrobe ready, while still the cold days are upon us, will be interested in the "robes" which come all embroidered ready to be made. They are in two parts designed for skirt and waist, ample material being allowed for both. The newest ones are of cotton voile, a fabric which is most satisfactory both in appearance and from the laundry point of view.

A very pretty robe in the material has a design of French knots in blue and brown. In the waist part the embroidery is arranged to form the popular petalant sleeve. Price \$18. Another, at \$20, has white embroidery on white. This one is very soft and beautiful. At \$22.50 there are several colors in embroidery from which to choose—blue, lavender, black and red on white. In all the embroidered batiste the range is a wide one. The cheapest is \$16.50, and the most expensive \$28. When one considers how very little sewing is required in making these up for wear, the price seems indeed remarkably low.

THE INDISPENSABLE RAIN COAT

The new coats are cut on straight, rather mannish lines, so that the style is good in many seasons, and the material has been treated so that if laid away for a season it emerges just as soft as when new, and there is none of that unpleasant stiffness and crackling which we are wont to associate with the old-fashioned mackintosh. The material is made in this country, with careful consideration of climatic conditions, so that there is no tearing apart of the seams. The colors are dark tan and gray—practical colors which one remembers the more. English slip-ons of this material, made in two weights, single and double texture. In the single weight there is one thickness of material with the rubber as lining. (Continued on page 76)



No. 1.—Mahogany cradle in Dutch Colonial style



No. 3.—White enamel clothes horse



No. 2.—Cradle made of natural willow

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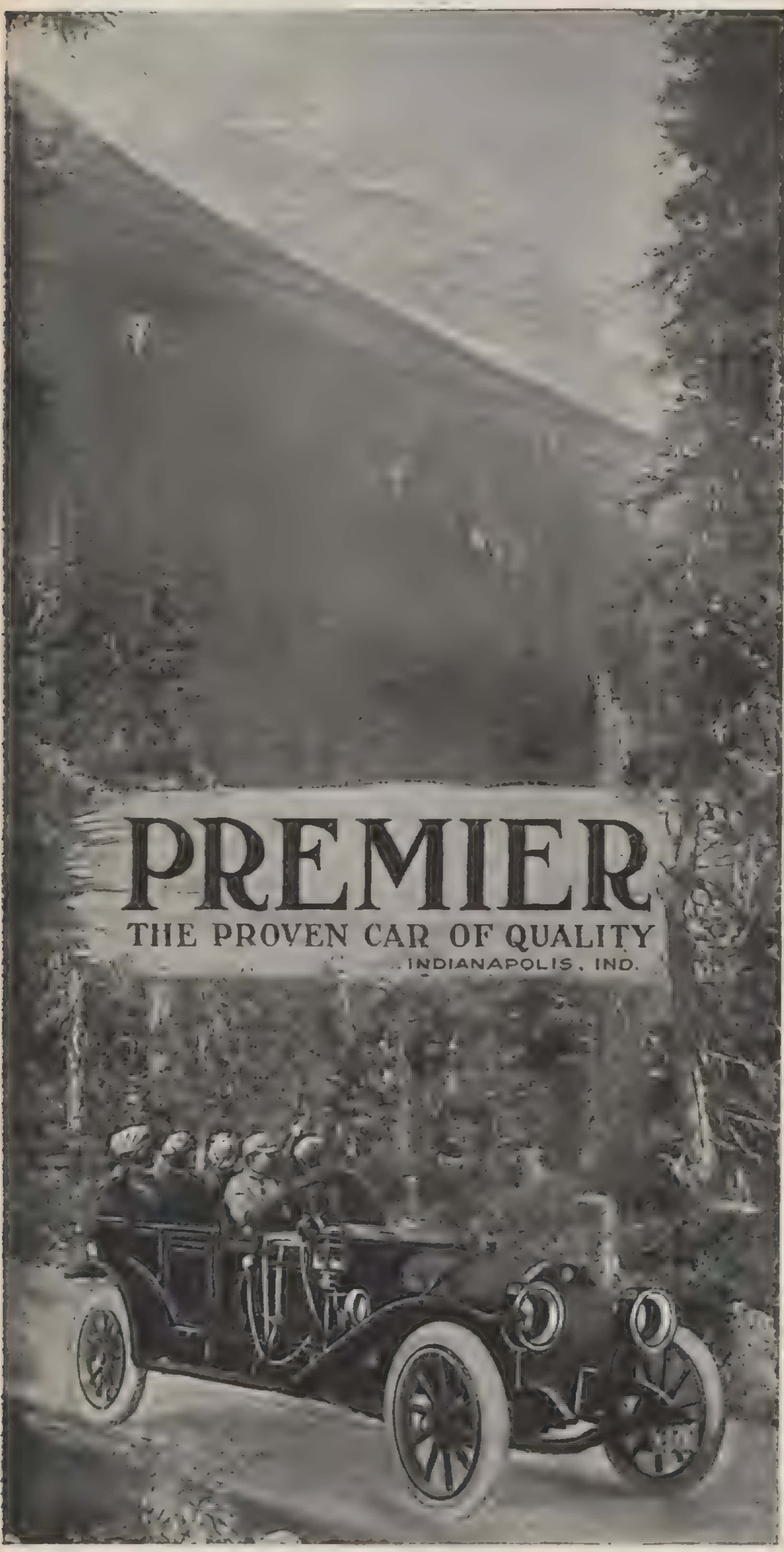
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Keeps the stockings neat and unwrinkled.
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Newest Paris Importations



AS SEEN BY HIM



(Continued from page 33)

called impious, I must confess that I can see clearly the great wisdom of the course adopted by the early Fathers, to put fleshly food off the menu in the springtime. Besides being hygienic, and especially so in Italy, from whence this decision came, it also was a leveling of the rich to the ranks of the poor, lowly meat being a luxury that formed the staple diet of princes, but not of peasants. It was the only article of food which could be considered a deprivation, though not a necessity in the then entire known world. Those who insist on following their own little lines of self-mortification during Lent abstain from the theatre, from eating sweets, from bridge and cards, and from something for which they may or they do not care. These are the unorthodox. Others again prefer to keep a Lent, so to speak, the entire year, regardless of rule or regulation—perhaps not succeeding, but yet striving, stumbling in the roadway, but picking themselves up and going onward in the journey, by spiritually fasting from error, with the earnest and constant desire always so to do.

You have your choice according to your lights, and it is to be hoped that a brief respite from some delusions will do us all much good.

WHAT SOCIETY POSES AS BARRING

Some one said to me recently that two cardinal virtues in society were to wrap in cotton discussions on religious opinions and adverse comments on the fair reputation of women. These should be put away and never exhibited in public. We are prone, however, to do this a bit in idle moments, and especially at watering places, where we are bored after a while. We draw our chairs together and criticize and gossip. Perhaps we should have a little more patience with the people of whom Elizabeth Bisland writes in "At the Sign of the Hobby Horse"—a delightful book of essays—who are victims of the "blind fumbling recognition of the immutable law that has been the law of all religions, which with one voice, though in divers tones, has warned that peace and pleasure blossom only out of the seeds of self-inflicted self-denial and pain. . . . The vague, unreasoning consciousness that makes the old ladies cluster together at the baths and cures, brag gently to one another of the superior intensity of their individual ailments." This is a species of selfishness which makes life to others a bore indeed. We have to hear about all kinds of operations and illnesses to the most minute particular. If we could ourselves refrain from inflicting this upon others, we would gain a little Lenten victory. Let us talk only of pleasant things. There are so many

flowery pathways in the world—why always choose the rugged and barren ones? I believe we do so because we have an idea that it is religious—but perhaps I do not read or listen aright, but I have seen no evidence of any such rule of living in the great codes of morality. Job was cheerful, but not so his friends, who were bores indeed; even the great lesson given in the New Testament ends with light and life and resurrection.

HIM'S LENTEN SERMON

And to my catalogue let me add one thing more. Let us all—this is a sermon, I fear, but it is written in Lent—practice courtesy at home. This comes well within my department of etiquette and manners. An English writer of thirty years ago said that our own is an age of moderation. We are expected to be moderate in religion, in politics and in everything else. The youth of the day set a noble example of moderation in the indulgence of courtesy. A very courteous man is considered a bore in gay, and a humbug in grave, society. Humbug may assume the form of courtesy, but in home life it cannot stand the strain of continual use. "When," says our cynic, "we see ostentatious displays of affection and respect on the part of husbands towards their wives, or parents towards their children, in public, we are apt to form our own opinion of their private life, shrewdly suspecting that this profusion of good things is not an everyday affair." And he suggests sermons on "rude papas and nagging mammas," and against chaff and repartee in intimate family circles which ends in rudeness and personal abuse, there being no conventional barrier. Women make of their maids their safety valves, and men speak kindly to dogs and horses, and perhaps swear at grooms. I have always thought it vulgar not to keep up appearances in private as well as public life. We need not be so artificial, perhaps, but we must spare some illusions. And husbands and wives who tell their troubles to a mutual friend, or unload upon him, asking for advice, which is never taken, even if he—it is generally a he—is so unwise as to give it. But the list is long and the time is short, and I have caught myself criticising, and not practicing what I am preaching. The yacht is in the harbor, anchored in the calm waters of a tropical sea. I am tired of orange groves and palms and mocking birds. We shall set sail to-morrow and take on a jolly party bound for Nassau and Cuba and the smaller islands. A lazy, dreaming cruise, with perhaps a West Indian hurricane to waken up and give zest to our adventure. I am bored to death.



In the WESTERN SHOPS

(Continued from page 74)

The yoke has an extra slip lining of sateen. The coat buttons all the way up, with a wide under-flap, and the collar is a military one, fastening close about the throat. Under each arm is a perforated patch which allows free ventilation and prevents uncomfortable overheating. This one runs in price from \$12 to \$25. The heavier weight has two thicknesses of fabric, with an invisible layer of rubber between. The lines are the same, the only difference being in the weight. This is an excellent coat for cold weather or stormy days. Price \$15 to \$30.

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Cravenette—a splendid material for hard wear—is chemically treated until shower-proof. Coats of this make good wraps for traveling, and are most inexpensive, the prices asked being only \$15, \$20, \$25 and \$30. They are made in all sizes, and can be had single or double-breasted, with semi-fitting backs and those convenient large flap pockets.

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A particularly useful coat is made of

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For little children (up to ten years) there are charming little capes of red and blue mercerized material, the hoods being lined with a gay plaid silk for \$5, and for the older children (four to sixteen years) there is an admirable little coat of black and white shepherd's plaid with military collar and cuffs of black, blue or red. Price \$6.

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WHAT THEY READ

MASTERS OF THE WHEAT-LANDS. By HAROLD BINDLOSS, AUTHOR OF "ALTON OF SOMASCO," "THE GREATER POWER," "LORIMER OF THE NORTHWEST," ETC. ILLUSTRATED BY CYRUS CUNEO. SECOND EDITION. NEW YORK: FREDERICK A. STOKES COMPANY, \$1.50.

A VERY considerable book is this new story of the Canadian Northwest, soon, as many of us hope, to be more closely knit to the United States in the bonds of a freer trade. The characters are chiefly native Canadians, and English of earlier or more recent immigration to the Northwest. Some of them are gently bred, while others are plain farmers without the tradition of special refinement or considerable education. The crudest of the Northwestern Canadian folk are not conspicuous in the tale. Mr. Bindloss manages to create the impression of a largeness, reality, and masculinity among his men, and a fine, strong type of femininity among his women, in keeping with the broad sweep of wood and prairie and the elemental power of the natural forces with which they have to contend. It is a very modern and progressive community with which the author concerns himself, and he writes of it with a conviction that is engaging. The style of Mr. Bindloss is already familiar to the novel-reading public. It is workmanlike, though not highly distinguished. He is far from being a bald realist, for he undoubtedly idealizes his land and his people, lends color and stature to his men and women, and hightens the aspects of nature, while softening a little domestic and economic conditions. The story is worth while for its own sake, and valuable as a contribution to our knowledge of a new and almost unique civilization.

THE PURCHASE PRICE: OR, THE CAUSE OF COMPROMISE. By EMERSON HOUGH, AUTHOR OF "THE MISSISSIPPI BUBBLE," "54-40 OR FIGHT," WITH ILLUSTRATIONS BY M. LEONE BRACKER AND EDMUND FREDERICK. INDIANAPOLIS: THE BOBBES-MERRILL COMPANY, 50 CENTS.

Mr. Hough is determined that his fellow Americans shall see their history of the last mid-century period through a romantic haze, and he goes about creating his Claud Lorraine atmosphere with clever skill. His Kentuckians, Missourians, and others of the Clay-Compromise time, and immediately before and after, are large-limbed, intense, and picturesque. His Countess is beautiful, haughty and reckless. She seems an entrancing creature, as depicted by one of the illustrators, as she rides in an open carriage beside the godlike Daniel, then Secretary of State. Soldiers, senators, cabinet officers, the whole paraphernalia of Government at Washington, file through Mr. Hough's pages. There are bits of political discussion reproducing with sufficient truth the conflicting convictions of the period. There is a good doctor of medicine, upon the well-approved plan of such in romantic fiction, and there are faithful servants, black and white, dainty ladies, and all else that one demands in a novel of humor and passion. Mr. Hough tells his story well.

THE CONFLICT OF COLOR: THE THREATENED UPHEAVAL THROUGHOUT THE WORLD. By B. L. PUTNAM WEALE, AUTHOR OF "MANCHU AND MUSCOVITE," "THE RESHAPING OF THE FAR EAST AND ITS AFTERMATH," "THE COMING STRUGGLE IN ASIA," ETC. THE MACMILLAN COMPANY, \$2 NET.

Mr. Weale's large and fascinating volume will interest many readers, and call forth violent opposition from not a few. He believes that the world of men other than white cannot permanently be held under white control. Japan has already slipped loose, and China is threatening to follow her example. India is awake, and Mr. Weale boldly attacks the present form of British domination there, prophesying the necessity of according a large measure of local self-government designed in the end to make it a largely autonomous member of the empire. He attacks the undemocratic character of British foreign policy, and the book throughout preaches democracy.

Mr. Weale is less familiar with the negro problem in the United States than with the color question elsewhere, and he is perhaps too optimistic as to the early future of our blacks. Heretofore the negro has, as he

says, tended to slip back into primitive barbarism when the white man's immediate influence has been withdrawn, but he thinks that hereafter the negro in immediate contact with the white, as in such states of the South, will tend more and more to keep what he has won of civilization and culture. As to the negro in Africa, a strong and strong Islamic movement may improve his manliness and self-respect and prepare him to be a founder of civilized states, an observer of civil law. Where the negro reaches this point he is likely to demand his own areas and to limit the white man as the white man has limited him. World over, the dark races will sooner or later rule themselves within their own areas, and the white must accede to this autonomy of the dark man or look for trouble. This country Mr. Weale does not anticipate an early or serious attempt of the colored man to make himself embarrassing to the white.

SOCIALISM AND SUCCESS: SOME UNINVITED MESSAGES. By W. GHENT. NEW YORK: JOHN LANE COMPANY, \$1 NET.

It is a great art, and one practiced to perfection by our friends the Socialists, that of conveying their ideas in axiomatic form. A well-put axiom has an almost hypnotic power upon some minds, and is likely to impress almost any except the kind that resent being driven. Mr. Ghent's messages are impudently patronizing in the most part, and they are likely, in spite of his clever axiomatic way, to rouse the indignant self-respect of many readers. The persons addressed are seekers of success, reformers, retainers, some socialists to Mr. John Smith, Workingman, and the skeptics and doubters. If Mr. John Smith is not inspired by the message, an entirely excusable wish to swat Mr. Ghent physically in a vulnerable spot, miss our guess. The message addressed to some Socialists embodies Mr. Ghent's notion that socialism is not a hard and fast thing predetermined for all time, but a growing faith. In the message he shows sane realization of many things that some of his fellow Socialists seem to forget. The book is well, and even engagingly written, and the chapter addressed to Socialists is instructive for others, as they, persons who perhaps have not been along with the development of the socialistic ideal.

THE DOCTOR'S CHRISTMAS EVE. By JAMES LANE ALLEN, AUTHOR OF "THE BRIDE OF THE MISTLETOE," "THE CROWN OF INVISIBLE," "A SUMMER IN ARCADE," ETC. NEW YORK: THE MACMILLAN COMPANY, \$1.50.

This is another number in Mr. Allen's trilogy of rural Kentucky life of which "The Bride of the Mistletoe" was the first. We fancy few who have enjoyed Mr. Allen's earlier stories, with their mingling of incident, character, philosophy and description, will fail to regret the turn his work has taken in this and its related volumes. Philosophy and description are in plenty, and we are told from time to time how the characters develop, but there is no movement, and much of the little dialogue is without real point or wit. In fact, although the volume has the air of revealing intense and significant matters, and though it has insight and sympathy, it is occasionally touches of pathetic power, and is undeniably dull. Mr. Allen writes as one upon whom a heavy hand had been laid. The long delays in the appearance of the books, and the change of title, seem to be with the grave defects of the contents to help prove the positive indications that Mr. Allen has failed to do the thing he set out to do, has not assimilated and mastered his material. He seems to have stepped back from his place of acknowledged mastery in fiction into the ranks of those who are essaying with inferior material to embody in fictional form Southern life in its varied aspects. Like all such, like the Southerners, he has a strong sense of loyalty, a tendency to idealize persons and aspects of nature. No doubt Kentucky has produced a notable race of men and women as it has produced excellent horses and surpassed whiskey, but Mr. Allen has shown sufficient restraint in dealing with the local folk. He has sought to deal with

(Continued on page 80)



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WHAT THEY READ

(Continued from page 78)

the universal as locally shown in Kentucky, but has been too much under the trammels of environment to treat the locality in a sufficiently detached spirit.

PAN'S MOUNTAIN. By AMÉLIE RIVES (PRINCESS TROUBETZKOY). HARPER & BROTHERS, \$1.50.

Amélie Rives, after some experience of marriage and divorce, and an international career, gives us this story of Italian life, passion and tragedy. Plain Americans, of whom the Princess Troubetzky may think herself not quite one, are apt to see the surface of Italian life and imagine romance underneath its picturesque strangeness. So the present author. She is so titillated with the prickings of Italian romance, as she imagines it, that she cannot always content herself with everyday American English even in so simple a phrase as "Be still," addressed to a dog. This and other phrases she gives in Italian and translates parenthetically, a double trouble that results in mere absurdity. Funnier still is her deliberate rejecting of the excellent English word "humming" for the less expressive, though more picturesque, French "bourdonnement," in the passage "and the bees filled its blossoming coigns and hollows with their low bourdonnement." There is some pretty phrase-making in the book, though here again the self-consciousness of the art disquiets a reader demanding subtlety, as in the passage: "The moon span high, like a golden quoit asleep with speed. The lake was still as the breast of a woman who holds her breath under a kiss." As to the tale itself, it is the familiar one of the man who does mischief that he cannot repair, and the woman who is left to bear the consequences alone.

JUST FOLKS. By CLARA E. LAUGHLIN, AUTHOR OF "FELICITY," "EVERYBODY'S LONESOME," "THE EVOLUTION OF A GIRL'S IDEAL," ETC., ETC. NEW YORK: THE MACMILLAN COMPANY, \$1.50.

This book is a series of sketches telling of life among the poorer sort of hard-working folk, such as attract the special interest of the settlement like Hull House. A thread of connection is furnished by the continued presence of a few characters throughout, and by a bit of personal romance. Those who read "Felicity" know how ably the author can deal with some human phases, and how strong and wholesome is her idealism. These qualities figure in "Just Folks," but the present volume, by reason of the limitations imposed by the materials employed, lacks the constructive form of the earlier book, though even in that work, structure was not the distinguishing virtue. The people of "Just Folks" are human and natural, though their qualities and defects are heightened and softened no doubt at some sacrifice of truth. There is much dialect, Irish and Hebrew mainly, and the author means that we learn the lesson of broad sympathy and charity which is likely to come from daily contact with the poor and ill-placed. Of course, the thought will intrude itself that there is a certain disloyalty to the tenement dwellers involved in living among them as friend and helper and then making literary material of the experience thus obtained, but perhaps the author has given her humble friends a *quid pro quo*.

THE CENTURION: A ROMANCE OF THE TIME OF THE MESSIAH. By A. B. ROUTHIER. TRANSLATED FROM THE FRENCH BY LUCILLE P. BORDEN. ST. LOUIS: B. HERDER, 17 S. BROADWAY; \$1.50.

It is interesting to find two French writers, the Belgian Maeterlinck and M. Routhier, choosing such a subject as that of the Centurion, the former for a play, the latter for a novel. The resemblances between the play, "Mary Magdalene," and "The Centurion" are extremely close, though the latter is a much larger work than the former, in the sense of including more characters and more incidents. M. Routhier has made an interesting and convincing tale. Like Maeterlinck, he has subtly contrasted Roman with Judean life and ideals. We have here the miracles of Jesus, the goings and coming of the disciples, and finally the story of the betrayal,

trial, crucifixion and resurrection. The whole thing is done with realism, but with reverence. As to the translation, it is in sound vernacular English without carrying over of French idiom.

THE HORSEMAN OF THE PLAINS. STORY OF THE GREAT CHEYEN WAR. By JOSEPH ALTSHEILER, AUTHOR OF "IN CIRCLING CAMPS," "THE LAST OF THE CHIEFS," ETC. ILLUSTRATED BY CHARLES BULL. THE MACMILLAN COMPANY, \$1.50.

This is a genuinely stirring tale of Indian days in our Far West, told with vigor, humor, and sufficient truth to place and general human nature. The young hero of the tale is a fine American lad, done with loving enthusiasm by the author. Hunting, trapping, struggles with piratical whites and cunning savages make up the body of the tale. The period is immediately after the close of the Civil War and the party to which the young hero is attached is made up of old soldiers on each side, a condition that furnishes opportunity for wholesome humor and sentiment. This is a book that can hurt no one, or girl, and is likely to instruct and delight all its young readers.

THE NEW INFERNO. By STEPHEN PHILLIPS. NEW YORK: JOHN LANE COMPANY, \$1.25.

It takes courage to use a title of such connotation as that of Mr. Phillips's poem, but the poetry justifies the title and evokes the poet's courage. The poem of short cantos has, in common with Dante's vast masterpiece, the qualities of fine imagination and genuine dramatic interest. It speaks further of the latter quality, it is surprising to find that in a narrative and descriptive poem of purely symbolic and spiritual significance one is really eager to learn what is coming next. There are dull stanzas in Mr. Phillips's poem, but there are few moments when the reader is not concerned with the outcome of the poet's adventure. The first canto, with its tale of the hanged murderer burning in revenge upon his executioner, like the second and third, introducing us to the great Napoleon dwelling in regions of "ribbed ice," and like every canto that follows, has its narrative interest along with its deep spiritual significance. Mr. Phillips does not strain after phrases, but much of the time he is most happy and expressive in this matter, and the diction is never bald or commonplace. He has made a noble and expressive poem, one that adds freshness to the laurels won in dramatic verse. It is hard to imagine an intelligent reader who shall not arise from reading this work enriched in spirit, seasoned morally, refreshed from the dreary commonplace of current literature, and with a new current life in its cheaper aspects.

BOOKS RECEIVED

"Colonel Todhunter of Missouri," by R. D. Saunders. Bobbs-Merrill Company.
"The Phantom of the Opera," by Gaston Leroux. Bobbs-Merrill Company; \$1.25 net.
"The Easiest Way," by Eugene Walter. Arthur Hornblow. G. W. Dillingham Company; \$1.50.
"Four in Family," by Florida Pope Sumner. The Bobbs-Merrill Company; \$1.25 net.
"The Thirteenth Man," by Mrs. C. W. Kernahan. G. W. Dillingham Company; \$1.50.
"The Honor of the Big Snows," by Oliver Curwood. Bobbs-Merrill Company; \$1.25.
"The Rogue's Heiress," by Tom Galloway. G. W. Dillingham Company; \$1.50.
"Klaus Hinrich Bass: The Story of a Self-Made Man," by Gustav Freytag. The Macmillan Company; \$1.50.
"While Caroline Was Growing," by Josephine Daskam Bacon. The Macmillan Company; \$1.50.
"The Justice of the King," by Hamlyn Drummond. The Macmillan Company; \$1.20 net.
"The Dweller on the Threshold," by Robert Hichens. The Century Company; \$1.10 net.

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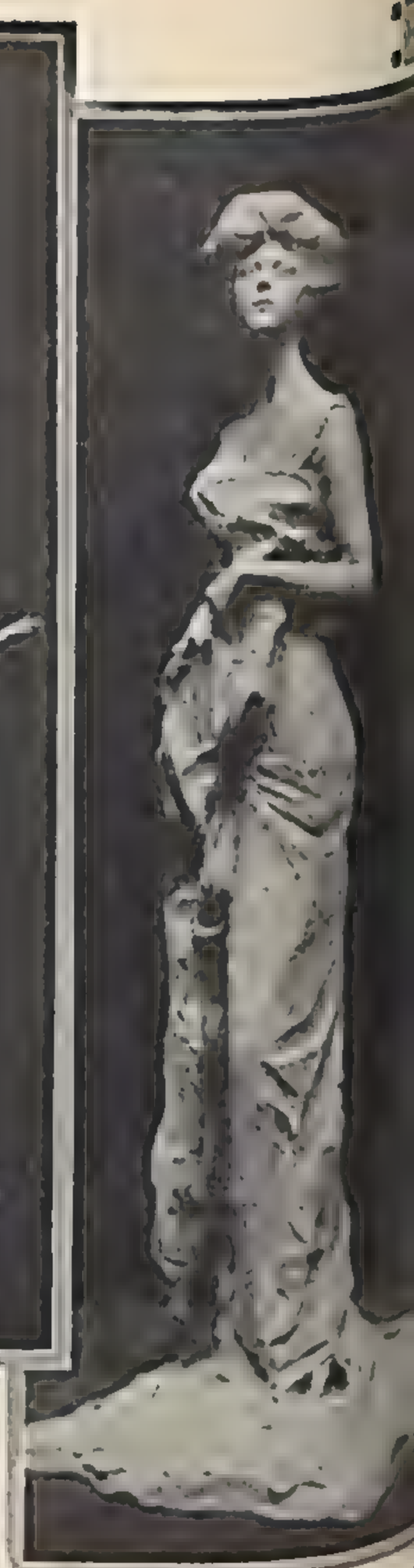
30



Mrs. W. K. Vanderbilt's young daughter in a simple, graceful pose



Clever study of Mlle. Seirsky who entertained Newport with her Hindu dances



Exaggerated length of neck and limb mark Mrs. Lydig's statuette

A R T

EXHIBITIONS NOW ON

New York. American Fine Arts Building. Spring Exhibition of the National Academy of Design.

Metropolitan Museum of Art. Arms and Armor.

Hispanic Society. Prince Troubetzkoy.

Durand-Ruel's. Edouard Manet.

Montross Gallery. Gari Melchers.

Macbeth Gallery. Dougherty, C. H.

Davis, Sartain, Ballard Williams and Daniel Garber.

Knoedler Gallery. Whistler etchings.

Keppel Gallery. Etchings and engravings.

Kennedy Gallery. Etchings and engravings.

Lenox Library. Paris in etching.

Cottier Gallery.

The Great English Portrait Painters.

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Kleinberger Gallery.

Old masters.

Charles of London.

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Philadelphia. Pennsyl-

vania Academy of the

Fine Arts. Annual exhibi-

tion of the "Academy."

Newark. Newark Mu-

seum Association. Paint-

ings of New York City.

Washington. Congres-

sional Library. Japanese

Prints of C. S. Noyes

collection.

EXHIBITIONS TO COME

New York. Fine Arts

Gallery. The American

Water Color Club's an-

nuual exhibition. April

27th to May 21st.

Chicago. Art Insti-

tute. Annual of Chi-

cago Architectural

Club and Salon of

American Federation

of Photographic So-

cieties. May 7th to

24th.

Pittsburg. Carnegie

Institute. Fifteenth

annual international

exhibition of paintings. April 27th to Ju-

30th.

Rome. United States Pavilion, Inter-

national Exposition. Paintings, water-color

pastels, miniatures, drawings in black

white and small sculptures.

Paul Troubetzkoy a Revolutionist

THE days of conventional art with it the days of artistic content are whirling by now into certain oblivion. The painter

whose pictures are painted in accordance with a given prescription are being relegated to a round house that might be said to resemble a tomb. Their ex-

hibitions no longer attract. They are seen by a few who still seek rest, but they are slighted by the majority always.

Revolution is in the air. In two days the exhibition of the spectacular Sorolla was attended by a throng that equaled in number the attendance for two months at the National Academy of Design. Police were required to regulate traffic at the opening night of the Independent Artists' show last season.

Twenty-five hundred people journeyed to O'Connell Street, on Sunday, February 12th, to be present at the first view of a collection of pieces of sculpture by Prince Paul Troubetzkoy. The American Numismatic Society holds the exhibition in the galleries of the Hispanic Society of America.

It is revolutionary in that it contains a number of portraits of women prominent in society here and in Europe. That indicates another phase of power that the insurgents have reached and secured. They are proving the mobility



Mrs. Harry Payne Whitney's pose is natural despite the abnormal lengths which Troubetzkoy gives Americans

(Continued on page 83)



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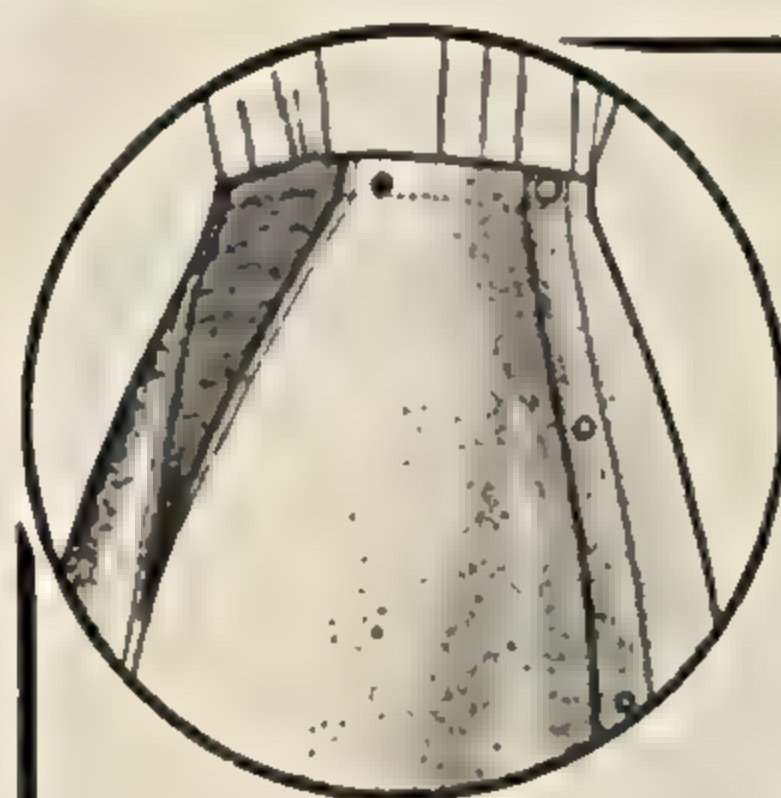
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A

R

T

(Continued from page 82)

modes. Once the portrait painter was a courtier, suave and seriously considerate. Flattery and success, in portrait painting, were synonyms.

PRINCE TROUBETZKOY A REALIST

That has been changed, and Prince Troubetzkoy's name must be placed, if not at the head, at least near the head of the list of painters and sculptors who have maneuvered this change.

He is a realist, and modern realists are all revolutionary. The old ones were the photographers of art, precise and accurate; the new ones have thrown reproductive fidelity, as worthless, into the waste basket. The new realists reproduce impressions in order to render, they say, more serious and sincere truths. They deal with character and exaggerate the lines and forms that tell the tale of personality in order to more forcibly bring to the tired mind of the spectator the impressions that characters lend.

That is what Prince Troubetzkoy does, and that is why many people are attending his exhibition; a few are calling his work caricature, a few wondering about it, a few are moved by it to mirth, but a great number are admiring it.

AMERICAN WOMEN AS SEEN BY TROUBETZKOY

His impressions of American women must astonish American women. He has been kind and unkind to them at once. He has seen and appreciated their grace, their refinement and been impressed by their sinuous slenderness perhaps too much. The impressions that his statuettes create are those that foreigners speak of when they have not, for political purposes, to say more generous, or more kindly or more flattering things. And yet Prince Troubetzkoy's mother was a Miss Winans and American.

His portrait statuette (the majority of the pieces in the exhibition are statuettes) of Mr. William K. Vanderbilt is kindly and appreciative. It is a rare expression of refinement, if you will, but it is refinement that has wreaked havoc with its subject; made the man aesthetic and soulful, certainly, but not physically powerful, not manly.

The figure of Mrs. Philip Lydig, long-necked and long-limbed, is another portrait that hangs dangerously over the verge of caricature. It too is forceless and anemic. In it is to be found an exaggerated resemblance to the figures of the art of T. E. Dewing. But the scrawniness, the lengthy sparseness of Dewing's figures, is tempered a little by a grace that is not to be found in this particular figure by Troubetzkoy. Its length of limb and neck is astonishing, especially so when one remembers that Boldini exaggerated rather in the other direction.

The most beautiful of his portraits of Americans is that of the younger daughter of Mrs. W. K. Vanderbilt. In this again, however, a curious psychological or physiological impression is expressed. The figure's pose is that of a peasant, so with the clothes and the contour. With regard to the garments, that may be the result of impressionistic handling or of care lost in the hurry of production; but does that excuse them? This again has grace, but grace with the kindly addition of womanly form.

There is a portrait of Mrs. William K. Vanderbilt, full length, her hands clasped negligently and naturally behind her back, her head turned in a pose that lends it dignity and reserve. The rest of the figure too is harmonious and natural in line, despite that the proportions are once more pulled out to abnormal lengths in places and shortened excessively in others.

A portrait of Mrs. Harry Payne Whitney suffers from the same faults and is made beautiful by the same virtues. This figure finishes the list of long-limbed, short-waisted women, the lines of whose necks may be said, without exaggeration, to have been borrowed from the lines of the necks of swans or of those graceful Chinese porcelain bottles. And yet they are not without resemblance to American women, a resemblance that is as often idealistic as it is otherwise.

MORE SYMPATHETIC INTERPRETATION OF FOREIGNERS

Troubetzkoy is an artist, an artist because he has opinions and ideas, because he

is not afraid of them and because he has the power to express them. It is unfortunate that you see this with great charm, a more easily obtained charm, the figures that represent foreigners.

His portraits of Tolstoy, whom he considered as one of his friends, have every suggestion of a vigorous mentality and of strong personality. The figure of Svirsky, who delighted Newport with dancing last season, is convincingly mated and graceful in pose. I like "Hindu Dancer" and the "Spanish Dancer"; the portraits of his wife's portrait of Mrs. Hoerner, of Boston, Shaw and of Prince Leon Galitzin.

A PAINTER AS WELL

There are eighty numbers in the catalogue of the exhibition. Something may be said here of the direct sincerity of work. That is always apparent. Prince Troubetzkoy has bent his knee to no traditions, paid attention to no fuddled forms of conventional art, and to none of the things that the courtier finds essential to his welfare. His work has to do with what is real. That is enough to stamp a serious sculptor and painter as well, for there are paintings in this collection.

HIS ANIMAL SCULPTURES MOST INTERESTING

He understands animals as few men have understood them since the time when Barye first discovered that lions did not always pose in the attitudes that their traits on the covers of cigar boxes suggested. He has presented the connection between man and beast as aptly as ever did Michelangelo in the figure of a gourmand, fat and rotund, and the figure of a hyena eating. Both are devouring carcasses with undisguised avidity—carcasses, because Prince Troubetzkoy is a vegetarian.

GOSSIP

THE National Academy of Design exhibition at this writing is still yet open to the public, and its catalogues have not yet arrived from the printers. The exhibition, however, may be reviewed in general. It was and as was to be expected, far superior to the exhibitions that have preceded it in the past two or three years, or, more accurately, since the one that marked the initial appearance of Harrison Morris as manager of the exhibition.

Along with the opening of the exhibition on March 11th comes the announcement direct from headquarters, that of the figures and sculptures placed or accepted are the work of National Academicians, the work of Associates, and 225 the work of artists not in any way connected with the National Academy of Design. Furthermore, note is made of the fact that one of the members of the jury was awarded a prize. This, if not in the mention of it, otherwise speaks well for the moderation of the spring jury. The Academy has other juries, other juries otherwise inclined. This is a matter of record.

The prizes awarded are the Inness Medal to Elmer Schofield, the Clark Medal to Charles W. Hawthorne, the Saltus Medal to Johanssen, the Shaw Memorial prize to Lillian Genth, and the Second to Pearson.

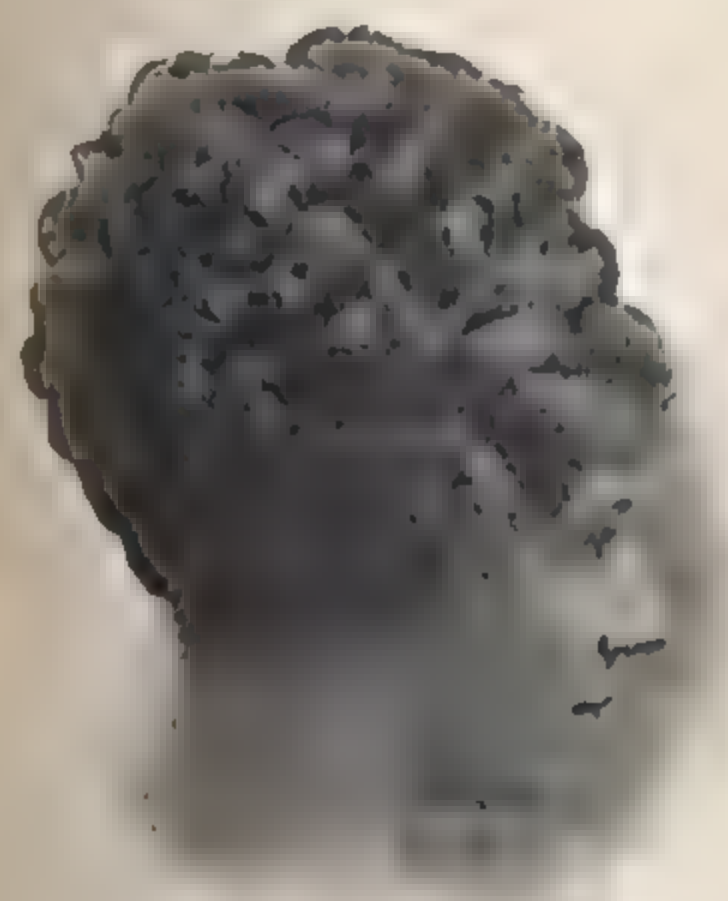
Childe Hassam, with a sunny picture of a park in which children and nurse add to the gaiety of the scene, is hung in the place of honor that for a number of exhibitions has been accorded to John M. Alexander, president of the Academy. Alexander, by the way, as the official secretary of the Academy, and with its polite attention, has been making very determined efforts to secure a site for what he calls "efficient galleries." This site, despite the fact it is for a private institution and one that has not proved itself very broad in spirit, the Academy would like to have the city pay for.

But, to return to the exhibition, next to the Hassam is a night scene on the Harlem River, by Ernest Lawson, that deserves comment for its colorfulness, if for no other meritorious trait. There is another Lawson in the show, another canvas devoted to hills and water about New York.

(Continued on page 86)

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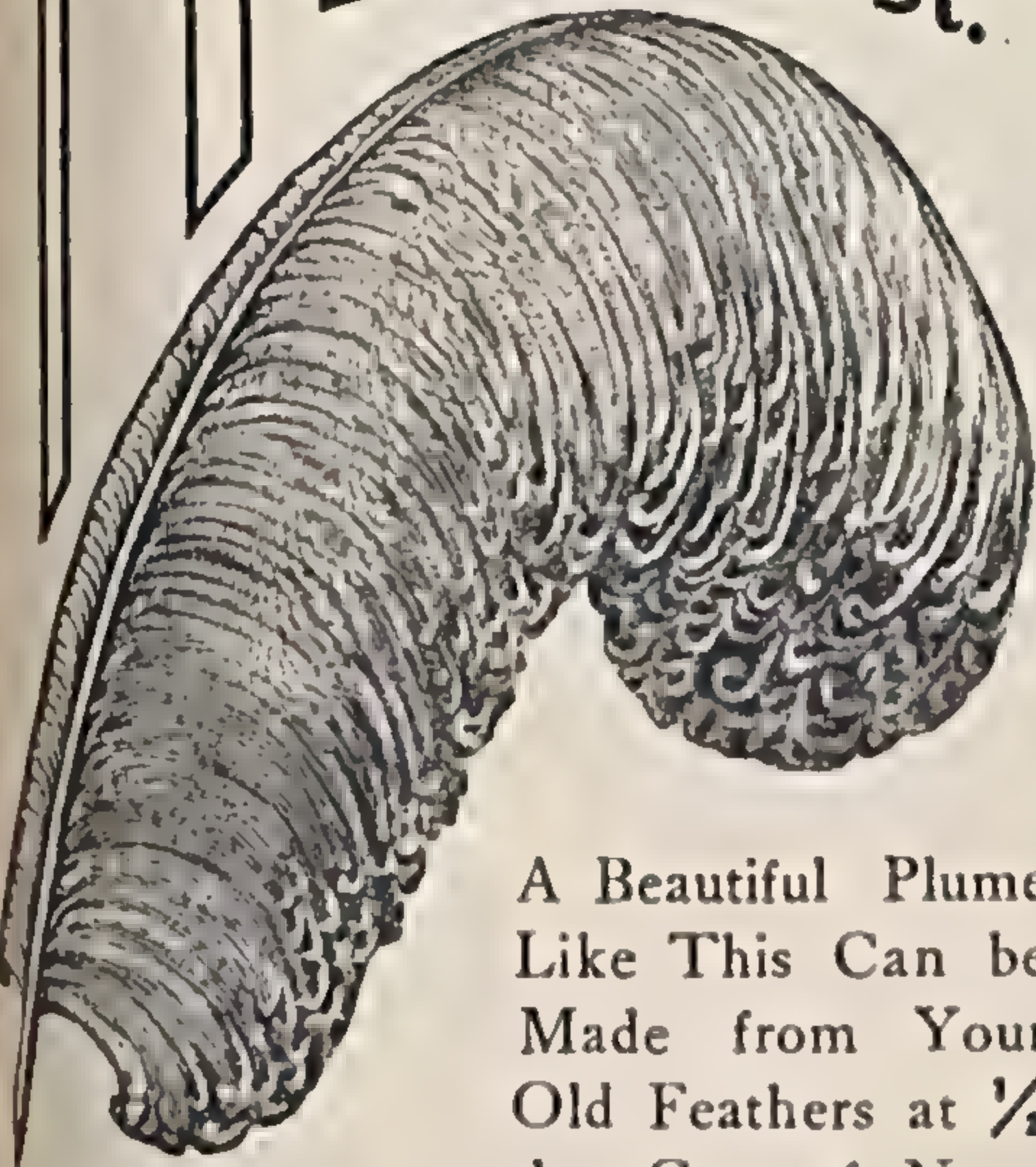
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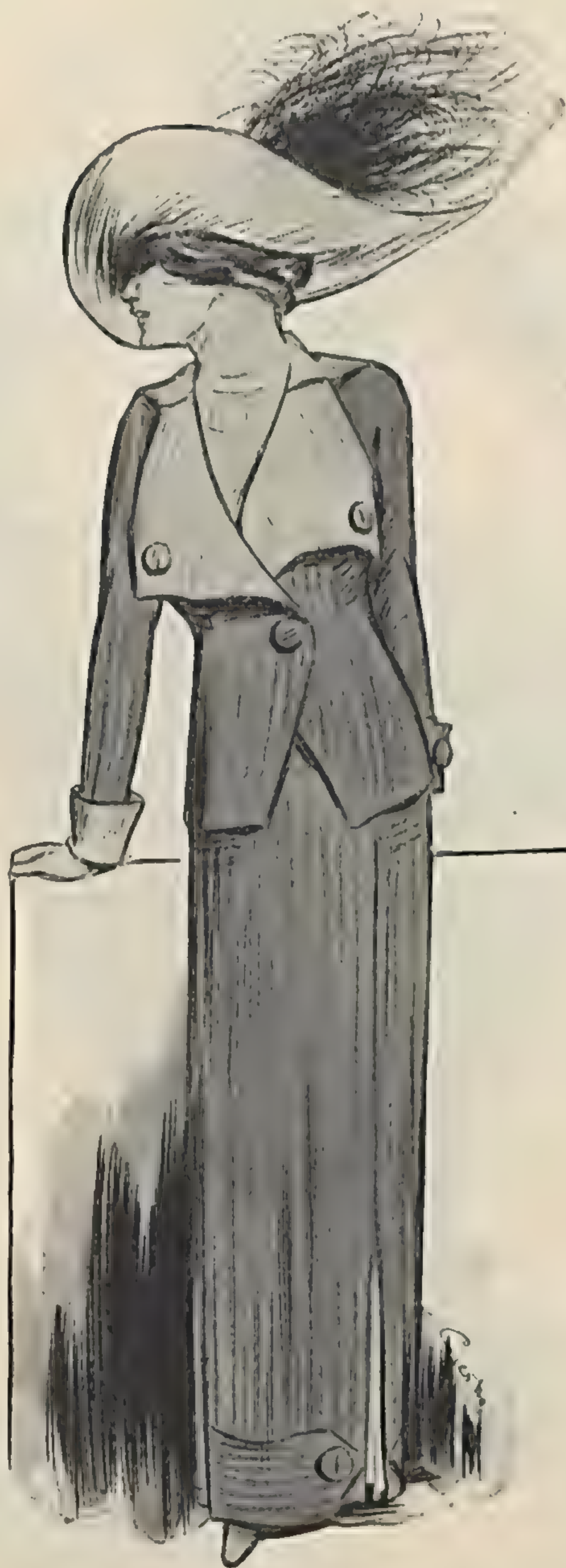
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Paris

A R T

(Continued from page 84.)

City, that has exceptional color qualities and an unusual amount of sunlight and strength. George Bellows is again here, as is Jerome Myers; both with city scenes. The Bellows' is as bold as it is bad. It presents a city square crowded with numberless incongruous masses of people and vehicles that speak ill for the traffic regulation and are too superficially or thinly painted to lend even a respectable impression of reality.

As for the rest of the show, if you begin with Harry Watrous's contribution, you will go up the scale to what more nearly resembles modern painting in the works of Lawson or Hassam or Daniel Garber, another Philadelphian whose sense of decoration has become fully developed. Indeed, Garber's pictures here may truthfully be said to be the feature of the show. They are cold-blooded, if you insist, painted in calculated schemes of line and color, a condensation of everything that may be said to follow a formula, and yet they give impressions of spontaneity, light and life. That may be said of few of the pictures hung in profusion on the walls of the Fine Arts Gallery.

Charles Rosen walks arm in arm with Garber, in manner and result, and yet does not fail to further his own personality. John W. Alexander is not represented in the present exhibition, neither is Robert Henri, William Glackens or James Preston. The last three are, or are called "revolutionists." They were in last season's independent show along with Jerome Myers and Bellows. They are not to be represented in the Independent show that will open for one week in March and one in April in the Society of Beaux Arts Architects rooms, in Thirty-third Street. Neither Bellows nor Myers is to be in that gathering of "Independents."

Without further digression, it may be said here that the Academy, whatever it has done heretofore, this time has gathered a number of works in a high key, and with them enough of the spirit of modernity to make the trouble of a visit to the galleries worth while. The exhibition will be reviewed in a later issue.

WORKS OF MANET AT DURAND-RUEL

Paintings and pastels by Eduard Manet are shown at the Durand-Ruel Gallery. Two of them are from the Faure collection, one was purchased in New York recently, and the remainder are from the Pellerin collection which was shown and greatly admired in Paris last summer. There are eleven in all.

Manet painted them with a love of truth, an understanding and appreciation of people and an art that, while it was often enough moved by the strings that "impressionism" attaches to its disciples, was always decidedly personal and powerful. One of a school, he was nevertheless a towering individuality. The pictures here are important enough to show that, and to depict the bravery of the man who exhibited at a time when idealists ran rampant and free, digging their heels, figuratively, into the faces of the exponents of realism, and even twisting them, while the world looked on and laughed from sheer delight.

The most important of the pictures is undoubtedly the *Au Café*, in which a woman, a young girl and a man are shown seated at a table, behind which, on a window, is a sign announcing feats done by acrobats—the Hanlon Lees, who afterward appeared in vaudeville here as the Hanlon Brothers. Before the older people, on a marble table, are two steins of beer and a match-safe, painted with realistic disregard for the fact that such things do not appear in the tabulated list of objects that may come under that proud heading, "Objects d'art."

Among the other pictures are *Femme au solier rose*, that was painted in 1866 under the influence of Goya, surely; *Portrait du jeune Vayson*; *L'Amazone*, a woman whose whole attitude, face and figure, is in direct sympathy with the title; *La Promenade*, fine; *L'Inconnue*, Mlle. C. Campbell, a pastel of 1880 and *Combat du taureau*.

PICTURES BY GARI MELCHERS AT MONTROSS GALLERY

From March 1st to 15th fourteen pictures by Gari Melchers were shown at the Montross Gallery. One of these, the *Madonna*, was sold to the Metropolitan Mu-

seum. General Rush C. Hawkins loaned for this exhibition The Communion, a large and ambitious canvas, which Melchers painted at the age of twenty-seven. This represents several peasants participating the religious act in a small, unpretentious church that the light of makes brilliant. They are painted with humble attention to truth and with force and breadth—academical force, if you but force.

The advance in the freedom and fullness from this is very interesting to note. While Melchers has lost no vestige of his academical training, he has nevertheless, from the period of that picture grown into a painter in whom the modern influences have had some sway, despite which they have not quite carried him away on their revolutionary wings.

There are a number of studies here of room furnished in the style of some years ago, and always occupied by a woman or two who do homely duties with a grace and naturalness that is not often to be found in pictures.

Among these and others are *The Widow*, *The Mother*, *The Smithy*, that rather too sentimentally on the order of the smithy that poetry always makes seem beneath a spreading chestnut tree; a portrait of Dr. Lewis A. Stimson, Penelope, a modern Penelope; *The Green Gable*, *R.ading*, a portrait of Mrs. Irvine, painted with simplicity and force, and *Anna*.

SEVERAL EXHIBITORS AT MACBETH'S

The exhibition of a group of forty selected paintings at the Macbeth Gallery replaced by a collection of pictures by Charles H. Davis, Paul Dougherty, came into extra prominence recently to the extent of his purchases of Eastern ceramics and rugs and manuscripts at the auction of the collection of the Tabernacle Frères in the American Art Gallery. William Sartain, F. Ballard Williams and Daniel Garber.

The contributions of the first of these painters are surprisingly new in the interest and fidelity and a snow scene, curiously enough, does not fade away into a blue distance. Garber's canvases are vie in interest with those he has sent to the Academy, and that is saying not a little for them. There are six pictures by Dougherty, the same number by Sartain and the same again by Williams.

PORTRAITS BY JEAN PIERRE LAURENS AT KNOEDLER'S

An exhibition of portraits by Jean Pierre Laurens, son of the famous Jean Pierre Laurens, has attracted many people to the Knoedler Gallery, where fashion is wont to see its members depicted on canvas. Pierre Laurens is academical as ever was his father. His truths have to do with values, proportions, lines, arrangements, and the Ecole des Beaux Arts makes them not as they appear or are in nature. His pictures have that fault, the fault of not regard for nature. But have it not much, for instance, as may be noted in the works of other painters of fashion who seeking dash and technical cleverness show appearance of ease and fearlessness show only ignorance.

Laurens surely does not suffer from ignorance. He is an accomplished draughtsman, a learned and an able one. His pictures have dignity, seriousness of intention. He shows here a Portrait of Cardinal Baltimore, which he finished recently while in Baltimore, placing his father's decorations for the courthouse there. That is an idealist portrait despite that it is painted with an appearance of fidelity, that overlooks no detail, however minute, and yet robs the Cardinal of some thirty years that are rightly his. The other portraits are Jean Paul Laurens and His Grandson, Mr. A. Detailleur, Architect; Claude, the Painter's Nephew; Mr. J. LeRoy, whom we recognize; Madame P. A. and Daughter, an interior, and The Garden.

NOTES

The University of Pennsylvania will give a course in the History of Venetian painting in Venice this summer.

The Haas Gallery showed paintings by Julius Joseph, and the Folsom Gallery, marines by Charles H. Woodbury.

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S O C I E T Y



NEW YORK

DIED

Banks.—On Feb. 22nd, at her residence in New York, Miss Emily M. Banks.

Carrere.—On Wednesday, March 1st, in New York City, Mr. John M. Carrere, in the 53rd year of his age.

Davis.—On Tuesday, March 7th, at the home of her sister, Mrs. Joseph Pulitzer, 7 East 73rd Street, Miss Clara Randall Davis.

DePeyster.—On Tuesday morning, March 7th, at 80 East 79th Street, Wilson, son of the late James de Peyster.

Dickerson.—On Feb. 23rd, in New York, Charlotte Ogden, wife of Edward Nicoll Dickerson.

Stickney.—On Feb. 23rd, at her home, in New York, Helen Reade Hammersley, daughter of the late John W. Hammersley, and wife of Charles D. Stickney.

ENGAGED

Angel-Angel.—Miss Alice Angel to Mr. Stephen LeRoy Angel.

Burton-Blagden.—Miss Louise Burton, daughter of Mr. and Mrs. Robert L. Burton, to Mr. Wendell Blagden, of New York.

Edwards-Turnbull.—Miss Dorothy P. Edwards, daughter of Mr. and Mrs. J. Pierpont Edwards, to Mr. Robert J. Turnbull.

Leverich-Harrison.—Miss Gertrude Riker Leverich, daughter of Mr. and Mrs. Charles D. Leverich, of New York, to Mr. John T. Harrison, of Baltimore.

Peck-Holland.—Miss Alice Peck, daughter of Mr. W. Edward Peck, to Mr. Walter Elam Holland.

Tiffany-Gilder.—Miss Louise Comfort Tiffany, daughter of Mr. Louis Tiffany, to Mr. Rodman DeKay Gilder.

Von Beroldingen-Norris.—Countess Margot von Beroldingen, daughter of Mrs. Joseph F. Stone, to Mr. Samuel Norris.

Walsh-Barnard.—Miss Margaret Ruth Lawrence Walsh, daughter of Mrs. James W. Walsh, to Mr. J. Augustus Barnard.

WEDDINGS TO COME

Clyde-Hinshaw.—Miss Mabel Clyde, daughter of Mr. and Mrs. William P. Clyde, to Mr. William Wade Hinshaw, New York, June 3rd.

Fairfax-Cammann.—Miss Katherine Van Rensselaer Fairfax, daughter of Mr. and Mrs. Hamilton Fairfax, to Mr. H. Schuyler Cammann; Grace Church, April 18th.

Gould-Durant.—Miss Susan Ludlow Gould, daughter of Mrs. E. Sherman Gould, to Mr. Aldrich Durant, of Cambridge; Trinity Chapel, April 20th.

Graham-Gould.—Miss Annie Douglass Graham, daughter of Mrs. Hubert Vos, to Mr. Jay Gould; St. Thomas Church, April 29th.

Tilford-Mortimer.—Miss Katherine Tilford, daughter of Mr. Henry Morgan Tilford, to Mr. Stanley Grafton Mortimer; New York, April 19th.

Stanton-Auchincloss.—Miss Priscilla Dixon Stanton, daughter of Mr. and Mrs. Louis Lee Stanton, to Mr. J. Howland Auchincloss; home of the bride, April 19th.

Walsh-Barnard.—Miss Margaret Walsh, daughter of Mrs. James W. Walsh, to Mr. J. Augustus Barnard; St. Bartholomew's Church, April 25th.

Zabriskie-Buck.—Miss Zayda Justine Zabriskie, daughter of Mr. and Mrs. Christine Breevort Zabriskie, to Frank H. Buck, Jr.; Church of the Transfiguration, April 18th.

BALTIMORE

DIED

Rieman.—On Friday, March 3rd, Annie Lowe Rieman, widow of Joseph H. Rieman.

BOSTON

WEDDINGS

Dumaresq-Fitz Gibbons.—On Saturday, March 4th, in Greenwich, Conn., Mr. Jordan Dumaresq, the son of Mr. and Mrs. Herbert Dumaresq, to Miss Olive Fitz Gibbons.

Blaine-Dow.—On Tuesday, March 7th, Mr. James G. Blaine to Miss Marion Dow, daughter of Mr. and Mrs. Richard S. Dow.

WEDDINGS TO COME

Hooper-Brown.—Miss Helen Hooper to Mr. Lathrop Brown, on April 5th.

BUFFALO

WEDDINGS TO COME

Stevens-Allen.—Miss Gretchen Stevens, daughter of Mr. and Mrs. Frederick H. Stevens, to Mr. George W. Allen, of Cazenovia, N. Y., on Tuesday, April 18th.

CHICAGO

DIED

Fake.—On March 4th, Mr. Frederick Lewis Fake, in the seventy-sixth year of his age.

CLEVELAND

WEDDINGS

Coulby-Scott.—On Saturday, March 3rd, Mr. Harry Coulby to Mrs. May A. Scott.

DENVER

ENGAGED

Sheedy-Burden.—Miss Florence Sheedy, daughter of Mr. Dennis Sheedy, of Denver, Colo., to I. Townsend Burden, Jr., New York.

NEW ORLEANS

ENGAGED

Levy-Phillips.—Miss Gertrude Levy, daughter of Mrs. J. H. Levy, to Mr. L. Phillips.

O'Donnell-Williams.—Miss Florence O'Donnell, daughter of Mr. and Mrs. L. O'Donnell, to Mr. Ebenezer T. Williams, of Atlanta.

Sessums-Leovy.—Miss Alice Sessums, daughter of Bishop and Mrs. Davis Sessums, to Mr. Victor Leovy.

WEDDINGS TO COME

Levy-Bodenheimer.—Miss Hannah Levy, daughter of Mr. Leopold Levy, to Emanuel Bodenheimer, on April 5th.

PHILADELPHIA

ENGAGED

Deaver-Thomson.—Miss Elizabeth Deaver, daughter of Dr. and Mrs. John Deaver, to Mr. George C. Thomson.

PITTSBURG

DIED

McClintock.—In Washington, D. C., on March 5th, Mr. Walter Lowrey McClintock.

McGill-Tindle.—Miss Belle McGill, daughter of Mrs. S. M. McGill, of Washington City, to Mr. Charles Wood Tindle.

PROVIDENCE

ENGAGED

Blumer-Howe.—Miss Helen H. Blumer, daughter of Dr. and Mrs. G. Alder Blumer, to Mr. Paul D. Howe.

RACINE

WEDDINGS

Reid-Rogers.—At Racine, Wis., on March 14th; Mr. Ogden Mills Reid, of New York, and Miss Helen Miles Rogers, daughter of Mrs. Benjamin Talbot Rogers.

ST. PAUL

WEDDINGS TO COME

Barrows-Jackson.—Miss Marjorie Barrows, daughter of Mr. and Mrs. Morris Barrows, to Mr. Anson Blake Jackson, Jr., on April 18th.

Wann-Shull.—Miss Edith Wann, daughter of Mr. and Mrs. Thomas Leslie Wann, to Mr. Ralph Shull, in April.

SAN FRANCISCO

DIED

Pool.—In New York, on Feb. 23rd, Mr. Lawrence I. Pool.

SAVANNAH

WEDDINGS

Oemler-Rauers.—On March 16th, Mr. Augustus Oemler to Miss Freida Rauers, daughter of Mrs. Jacob Rauers.

WASHINGTON

ENGAGED

May-Bacon.—Miss Cecelia May, daughter of Col. and Mrs. Henry May, of Washington, D. C., to Mr. Robert L. Bacon, Jr., of New York.

(Continued on page 90)

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S O C I E T Y



(Continued from page 88)

Calendar of Sports

AVIATION

April 11th-26th.—Nice.

AUTOMOBILING

March 25th-April 8th.—Automobile Show, under the auspices of the Automobile Dealers' Association of Pittsburg, Pa., at Duquesne Garden.

March 30th.—Florida Beach motor races, Atlantic-Pablo Beach, near Jacksonville, Fla.

April 15th.—Motor Truck Parade, New York.

May 31st.—Motor race at Indianapolis, Ind.

July 2nd.—French Grand Prix motor race; Paris, France.

Aug. 24th-25th-26th.—Motor Boat International Trophy race; Huntington Harbor, L. I.

TENNIS

April 13th.—Covered Court Championship; Paris, France.

BENCH SHOWS

March 30th-April 1st.—Springfield Kennel Club.

April 4th-7th.—Kodak City Kennel Club, Rochester, N. Y.

LACROSSE

April 1st.—Columbia vs. Bronx.

April 6th.—Navy vs. Cornell.

April 8th.—Harvard vs. Springfield Training Club; Columbia vs. New York Lacrosse Club.

April 13th.—Columbia Lacrosse vs. West Point.

April 19th.—Harvard vs. Navy at Annapolis.

BASEBALL

April 1st.—Yale vs. New York University at Yale Field.

April 3rd.—Yale vs. Trinity College at Yale Field.

April 4th.—Princeton vs. Fordham; Princeton.

April 5th.—N. Y. University vs. C. C. N. Y., at Ohio Field.

April 8th.—Yale vs. New York; New York Nat. League; Polo Grounds, N. Y.

April 8th.—New York University vs. Union College; Ohio Field.

April 12th.—Princeton vs. Dartmouth; Atlantic City; Lafayette vs. West Point; West Point.

April 12th-Oct. 12th.—Season Nat. League games; 154 games in all.

April 14th.—Yale vs. Nat. League, Va.; Norfolk nine.

April 15th.—New York University vs. Swarthmore, Ohio; Cornell vs. Lehigh, Ithaca; Lafayette vs. Fordham, Easton, Pa.; Yale vs. University of Virginia; Norfolk.

April 17th.—Yale vs. Dartmouth; Washington.

April 18th.—New York University vs. Tufts, at Ohio Field; Yale vs. Georgetown; Washington.

April 19th.—Lafayette vs. Fordham; New York.

April 20th.—Eastern League professional games—Baltimore, Providence, Jersey City.

April 22nd.—New York University vs. Rutgers; Ohio Field; Yale vs. Andover; Yale Academy Field.

April 26th.—New York University vs. Lafayette at Easton, Pa.

April 28th.—Cornell vs. Columbia; New York.

April 29th.—New York University vs. Pratt at Ohio Field.

FOOTBALL

Sept. 30th.—Princeton vs. Stevens at Princeton.

Oct. 4th.—Princeton vs. Rutgers; Princeton.

Oct. 7th.—Princeton vs. Vilanova; Princeton.

Oct. 11th.—Princeton vs. Lehigh; Princeton.

Oct. 14th.—Princeton vs. Colgate; Princeton.

Oct. 21st.—Princeton vs. Navy; Annapolis.

Oct. 28th.—Princeton vs. Holy Cross; Princeton.

Nov. 4th.—Princeton vs. Harvard.

Nov. 11th.—Princeton vs. Dartmouth.

Nov. 18th.—Princeton vs. Yale; New Haven.

YACHTING

June 3rd.—Knickerbocker Yacht Club; annual yacht race; yacht race Boston to Bermuda.

June 22nd.—New York Yacht Club; race Spring Cups; Glen Cove, L. I.

July 6th.—New York Yacht Club; Sound Cups; Huntington, L. I.; Huntington Cups.

July 7th.—New York Yacht Club; Annual Regatta Bennett Cups; Sound Cups; Huntington, L. I.

July 8th.—New York Yacht Club; Huntington, L. I.; Sound Cups.

Aug. 3rd.—New York Yacht Club annual cruise; rendezvous.

Sept. 7th.—Autumn Cups New York Yacht Club; Glen Cove, L. I.

HORSE SHOWS

April 24th-29th.—Boston.

April 25th-28th.—Brooklyn.

April 25th-29th.—Vancouver, B. C.

June 12th-24th.—London; International.

Sept. 11th-16th.—Syracuse; New York State Fair Show.

GOLF

March 20th-April 1st.—Palmetto Club; Aiken, S. C.; annual tournament; Pinehurst, N. C.; Annual N and S Amateur Tournament.

April 13th-15th.—Pinehurst, N. C.; Mid April Tournament.

May 24th-27th.—Amateur Championship tournament; Met. Golf Assn.

May 29th-31st.—N. J. Annual State Tournament; Englewood, N. J.

Sept. 11th-16th.—Met. Open Championship; men; Apawamis; N. Y.

Oct. 9th-14th.—Met. Open Championship; women; Baltusrol, N. J.

POLO

May 31st-June 3rd-June 7th.—International polo tournament, United Hunts Racing Association; Belmont Terminal, Meadowbrook, L. I.

ROWING

May 19th.—Triangular Regatta; Yale, Cornell and Princeton; Lake Carnegie, Princeton, N. J.

June 22nd-June 29th.—Yale-Harvard rowing race; New London, Conn. Date one of these two to be decided late in April.

RACING

April 29th.—Rockaway Hunting Club; Cedarhurst, L. I.

May 6th.—Meadowbrook Steeplechase Association; Westbury, L. I.

May 20th-22nd.—Virginia Racing and Horse Show Association; Richmond, Va.

May 27th-30th.—Watchung Hunt Club; Plainfield, N. J.

May 30th.—Maryland United Hunts; Baltimore, Md.

June 8th-10th.—United Hunts Racing Association; Belmont Park Terminal, L. I.

June 17th-21st-24th.—The Country Club; Brookline, Mass.

Aug. 21st-Sept. 4th.—Maryland United Hunts; Baltimore, Md.

Oct. 7th.—Joseph E. Widener, Elkins Park, Pa.

Oct. 12th-14th.—Rose Tree Fox Hunting Club; Media, Pa.

MISCELLANEOUS SPORTS

May 26th-27th.—Intercollegiate track and field games; Harvard; Soldiers Field; Cambridge, Mass.

ENTERTAINMENTS

EASTER BAZAAR.—For the maintenance of Osborn Hall, the new club-house for Bellevue nurses, at 426 East 26th Street, a bazaar will be held at the club-house on the afternoons and evenings of April 5th and 6th, from two until ten p. m. Since the founding of the Training School in 1873, this is the first appeal from Bellevue nurses for public aid of any kind, although while in training their work is entirely given to the relief of the city's poor. The club-house has been generously dedicated to their use, and the Alumnae Association of the Bellevue Training School of Nurses now face the problem of providing funds for its maintenance. The Nurses' Registry is to be kept at Osborn Hall, and the doctors who attend the hospitals and dispensaries in the neighborhood will be glad to know that the restaurant there is to be available for them.



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They may be worn more generally than any other fabric, and always with the gratifying assurance of being correctly gowned. The highly popular brands

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and our celebrated SKEIN DYED BLACK SHANTUNGS are now treated with the "Pluvette" process. They are perfectly adapted for Street Frocks, Tailored Coats, Semi-tailored Suits, Automobile Coats, etc. Genuine R. & T. Silks are sold at all the better class stores. Look for names on the selvaige.

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Manufacturers of Unusual Silks.
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The J. & J. Slater Shoe

For Spring and Summer Wear



That distinctive air of refinement and elegance found in no other make. A shoe that is the outcome of the knowledge gained in fifty years' experience, based upon the theoretical study of the demand for every season—embracing every feature of merit known to shoe-craft.

Attention is called to the new Spring and Summer models—the most exclusive styles for Dress and Sport.

Men who golf will appreciate the light weight and comfort of our new golf boots—made in tan, russet or brown buckskin, blucher cut, no tips and reinforced at the insteps to give added support. Six to eight dollars.



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Our MAIL ORDER SERVICE enables those who live outside of New York to purchase the famous J. & J. Slater shoes with as little trouble as if buying in their home city. New illustrated price list "A Package of Shoes" and book of instructions with measurement blank mailed on request.

A record in detail is kept here of every pair of shoes sold, the style, size, etc., with name and address of purchaser and date of purchase, so no matter where you live, ordering Slater shoes by mail is made simple and sure.

J. & J. Slater,

Broadway at 25th Street, New York
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with superb beauty are invariably accompanied by long, thick, sweeping lashes and perfect brows. Thin lashes and scraggy brows irremediably mar an otherwise attractive face. My

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promotes the growth of full, luxuriant lashes and shapely brows, making the plainest eyes lovely and enhancing the entire appearance of the face. Its use is simple, absolutely harmless to eye or sight, and produces a marked improvement within a few days. Hundreds of women have eloquently testified to its miraculous powers.

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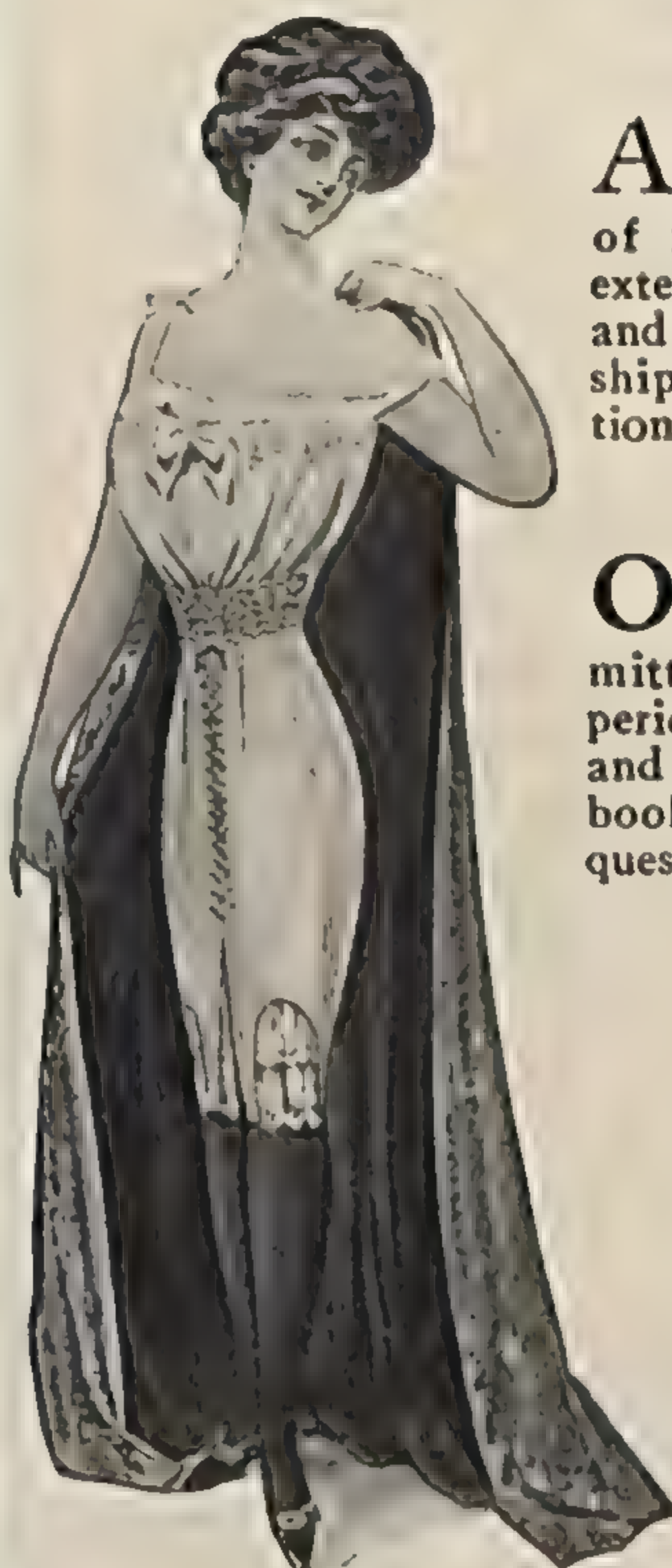
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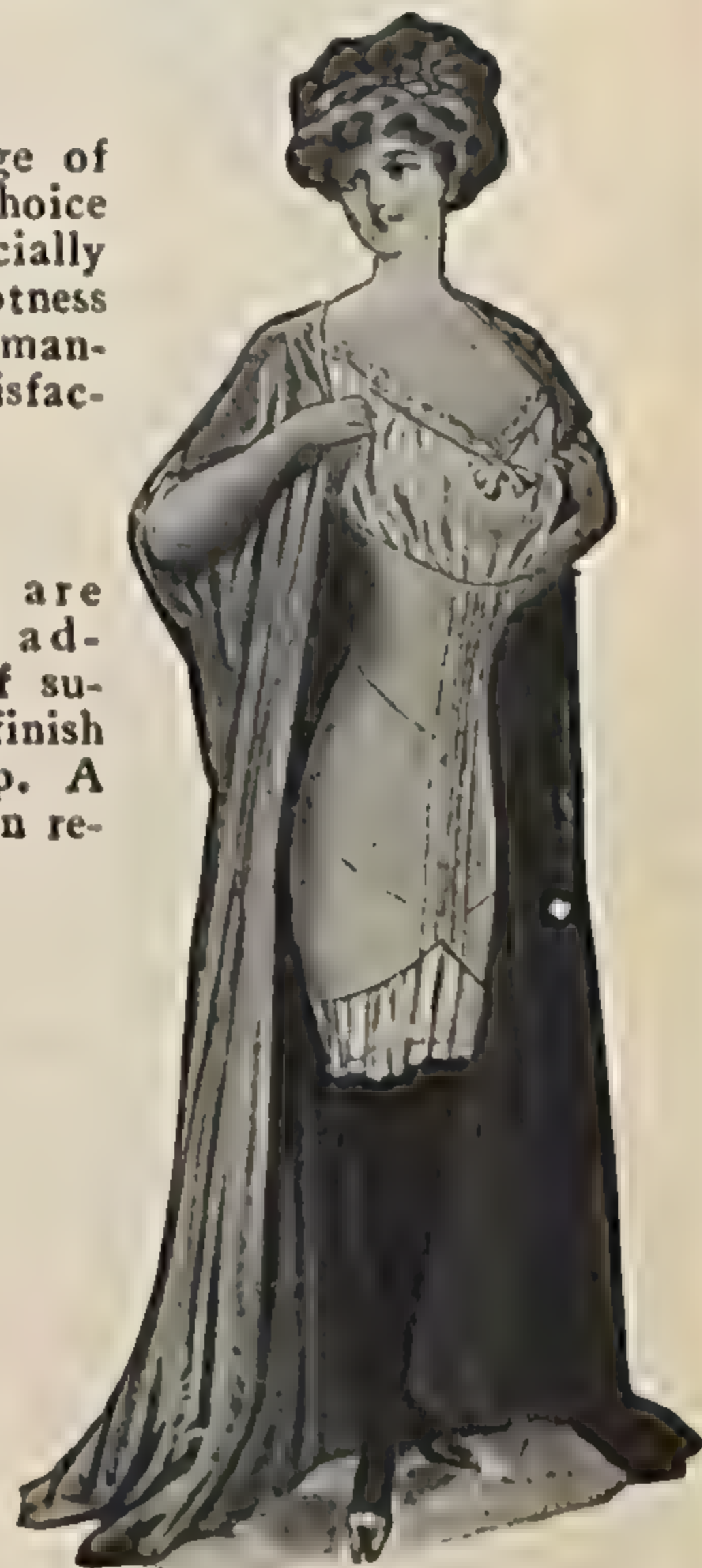
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This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist line is held in a firm but supple caseiment.
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This model is made of rubber webbing. Its flexibility insures one of perfect ease and comfort. It is worn by many professional dancers and artists, where graceful pose and movements cannot be confined. The bust line is low and the only boning is at the front and back.
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Imported Spring Models in Suits and Coats for all occasions: The latest decrees of fashion will be found admirably portrayed in charming fabrics.

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BEFORE you buy a vacuum cleaner, be sure to get a demonstration of the wonderful REGINA—the cleaner with double pumps. Simplest and neatest of all. Easiest to use. Most modern. Light, strong, compact. Beautifully finished. Carefully constructed by the same skilled workmen who make the famous Regina Music Boxes. Fully guaranteed. Electric or hand operated models.

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an original, clever story, beautifully illustrated in color, presents the cleaning problem in an entirely new and fascinating light. Mailed on receipt of a two cent stamp.

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32 East 17th St., New York 870 McClurg Bldg., Chicago



Hemlock or Norway Spruce makes a splendid hedge

HEDGES and GARDENS

A Wall of Shrubs as a Protection From Wind and Sun

MANY beautiful private grounds, both large and small, are spoiled for their owners' pleasure by unsightly objects near enough to mar them. This is often the case in towns, small cities and suburbs. Many a person has laid out his grounds, planted them with the best of shrubbery, plants, and vines, only to have an adjoining property holder abut some small, unsightly building close to his line. The best thing to do in such cases is to make a windbreak or tall hedge, which will hide the objectionable abutment from view and at the same time add to the beauty of your own premises.

In judging the beauty of a small or large estate, one must consider the effect from every point of view. This is difficult to attain, except in the open country, where the eye will sweep over the lawn and garden, away to the fields, woods, water, or mountains beyond.

WHERE THERE ARE ADJOINING PREMISES

Even when there is no intention on the part of a neighbor to make an unsightly object confront you, it often cannot be avoided, as in the case of a home built on a corner. The view from the side is bound to take in the rear of the first house on the side street, and such outlooks do not conduce to harmony or beauty of surroundings. Hence the necessity for the windbreak or tall hedge.

In addition to the uses outlined above, they perform an equally important service—that of protecting the premises from high, cold, or hot winds, and, as the name implies, this was the original purpose of the windbreak. Nothing is more destructive of well-planted premises than the unobstructed sweep of inclement winds. It has become very largely the custom to build summer residences on rising ground; in fact, the higher the better, is the slogan, which exposes them to every wind that tears over the country. All gardens, lawns, and ornamental plantings should be protected by properly grown windbreaks.

In the section of the country east of the Mississippi river the prevailing summer winds are from the west, while in the winter they veer to the north and north-west. For complete protection there should be windbreaks on the west and north sides. When it is not feasible to plant on two sides, choose the west side in preference, as growing things have greater need of protection from summer heat than the house and buildings from the blasts of winter.

SUITABLE PLANTS AND SHRUBS

Numerous plants and shrubs are available for making into windbreaks, both for protection and screening. If the estate is an acre or more in extent, and the windbreak is desired for protection from winds,

it would be best to use some of the evergreens, or any of the large number of deciduous trees which have been used for this purpose, but if there is some unsightly object which you desire to screen and your grounds are those of the average country or suburban home, nothing is better for the purpose than the hemlock spruce, *Tsuga Canadensis*. This is a very adaptable tree, as it can be pruned into any desired shape, and kept at any desired height and the more it is pruned the finer it gets. It is not as fast growing as some of the other conifers, but it is worth all the attention it requires, as, when it attains the desired height, it is unrivalled for screening purposes. The Norway spruce makes a fine large, open windbreak for screening a field, and keeps its attractiveness all the year around; but it is not as susceptible to plastic treatment as the hemlock spruce and consequently is not so good for the home grounds.

To make a fine windbreak we must begin with young plants. Two feet is as high as the largest should be when they are taken from the nursery. There are a number of reasons for this, chief among which are, that they are surer to grow and can be kept under better control than those of more advanced growth. It is almost impossible to adapt to a preconceived shape a hedge or windbreak starting with trees three to five feet high. We must begin with them while young.

HOW TO ORDER THEM

When ordering hemlock spruce from the nurseryman, specify variety, *Tsuga Canadensis*; two feet high; bushy; twice transplanted; pyramidal (some are grown globular or "standard"); branches clear to the ground; no broken limbs; balls of soil attached; burlapped, and roots wrapped in waterproof paper. These detailed specifications are absolutely necessary to insure getting the kind of trees required for a first-class windbreak. The best usually cost about one dollar each.

If the specifications as outlined above are carefully followed the hemlock spruce may be planted any time from the moment the frost leaves the soil until the latter part of June, when the hot, dry weather commences, but the earlier it is done the better. Give your order to a reliable nurseryman and instruct him to ship the plants at the best time for planting out in your section, it being his business to know what that is.

HAVE ALL IN READINESS

You should be prepared for the planting in advance of the coming of the young trees. Let us presume that you are going to cut off the view from the foot of your garden, fifty feet wide. This will require twenty trees, and for their reception you

(Continued on page 96)

Redfern Whalebone Corsets

THE resilient pliancy of Redfern whalebones model the form beautifully into fashion's requirement and enable it to comfortably and gracefully take any desired posture.

The chief charm of a figure modelled in a Redfern is the absence of the hard corset line,—there is no sense of a corseted form, but a feeling of figure buoyancy and youthfulness regardless of the age of the wearer. The firm, soft, silky fabrics with the exquisite laces or embroideries applied by the artist's hand, create a model that adequately serves as a foundation for the most delicate evening gown, as well as the severely tailored dress. The woman with rather an ultra taste, as well as the conservative in dress, can be fitted to a Redfern Model, as they vary in quality—with, however, always the same excellent boning and finish, the difference being only in the fabric or trimming grade, at prices from

\$3.50 to \$15.00
per pair

All Redfern Models are equipped with the SECURITY Rubber Button Hose Supporters—the best hose supporter there is.

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Everywhere*

The Warner Brothers Company, New York, Chicago, San Francisco

Be sure its the Genuine UNDERBERG.

Underberg The World's Best Bitters

FOR A KEEN APPETITE

Nothing more delicious before or during a meal. Increases the pleasure of the table and aids digestion. Look for name UNDERBERG.

The best of all Bitters because it refreshes instantly and the benefit lasts.

Over 7,000,000 bottles have been imported to the United States

At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers. Ask for UNDERBERG. Booklet Free.

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*The Best
Bitter Liqueur*

Don't take a substitute



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—the right time and place

The Simmons process makes it easy for you to wear the most appropriate piece at all times, and save money. A core of baser metal substituted for the useless gold hidden at the center of solid gold chain saves you at least three-fourths the cost. No one can tell a Simmons piece from solid gold until shown the name "Simmons" in the swivel. It wears just as well.

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For one-half or two-thirds the cost of merely repairing an old style solid gold chain, you can get a new Simmons chain—more up-to-date in design—stronger, safe for your watch.

WRITE FOR STYLE BOOK showing the latest and most approved designs in Simmons chains, chatelaine pins, bracelets, lockets and fobs. Ask the nearest jeweler to supply you with what you select. He will either have it or can get it for you quickly.

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(opp. "Waldorf-Astoria")

Those desirous of getting a smart "Summer Wardrobe" we would be pleased to have call, and see our

Paris Models

The illustration, a
"DOUCET" MODEL

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WAISTS to be worn with tailor gowns, to order \$25
EVENING GOWNS, from . . . \$95
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Personal attention given to mail orders. No catalogues or sketches sent, as we only copy from imported gowns.

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**GOETZ
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WE want every woman to know the superior lining qualities of GOETZ GUARANTEED SATINS.

To do this we are selling them direct to you at wholesale prices. It means that you are getting established satins, *guaranteed for two seasons' wear*, for less money than you are paying for linings not nearly their equal in quality, beauty and durability. And the colors and shades are so varied you are always sure of matching your goods.

Directing our entire eighteen years' experience solely to the manufacture of two specialties, satin and peau de cygne, enables us to maintain the highest standard of quality for these two fabrics. No better values can be bought anywhere.

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These goods are skein-dyed—pure dye. Proof of this is found in the white selvage. This is never present in piece-dyed goods. These satins come in 44 colors and shades, full 36 inches wide, for \$1.10 a yard. Unsurpassed for lining cloaks, suits, jackets and every garment where a lining is necessary. Suitable for trimmings, facings, etc.

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A beautiful satin surface, *all silk*, yarn-dyed fabric in light weight, exquisitely brilliant and just the material to use for the present styles. In great demand for making costumes, dresses, waists, foundations, trimmings and many other purposes. Extremely popular in the lighter shades for evening gowns. A range of 40 colors and shades to select from—36 inches wide, \$1.25 a yard.

These goods can be bought only from us. Pay us a visit or send sample of goods to match, number of yards wanted and remittance for same. Your order will be promptly filled, and satisfaction guaranteed or money refunded.



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MFG. CO.**

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Booklet and Color
Cards on Request

Always ask "Is this a GOETZ (pronounced Getz) Lining?" when buying ready-made garments. GOETZ LININGS are used by the best manufacturers.

BATHS: MEDICINAL, AROMATIC, PERFUMED

WE Americans pride ourselves upon the bathing facilities to be found even in our humblest homes, but do not take into account the fact that we make comparatively little use of these facilities and that we know little or nothing of the science and art of bathing from the viewpoint of health, and, incidentally, of beauty. We do not even understand how to bathe ordinarily, that is, for purposes of cleanliness, as any one can testify who takes his first Turkish bath.

A great many fallacious ideas prevail as to bathing in general, and as to special baths in particular, and that among the intelligent and cultured too. We borrow and annex customs, especially fashions, from the East, which after all, have no lasting value (except to the makers of fashions), whereas we could do far better, and with endless benefit to ourselves, were we to become acquainted with and to adopt the habits that obtained among Eastern civilizations of by-gone ages upon this all important matter—bathing.

You may say the luxurious habits of the East are for the leisure class only, the dilettante, of which we have but a sprinkling. True, just as we never adopt a custom in its entirety, but only as much as may be advantageous, so I would advise no one to spend half the day in the baths (although I cannot refrain from adding, that this would be far more wholesome than many methods now in vogue for whiling away one's time), but a knowledge of bath values is even more necessary to the woman of to-day than it was to the Beauties of the East, for probably at no time in the history of the world have women led such multi-form lives.

A MANY FUNCTIONED ORGAN

I remarked a moment ago, that even bathing for mere cleanliness is not well understood by us, and how can it be when to most the skin represents merely the outward covering of the body, which should be subjected to an occasional tubbing as any other covering should! But the skin is vastly more; it is a many functioned organ, and the work it performs is as necessary to the body as that of the heart, or the lungs, or any of the great internal organs. Perhaps the most important function of a healthy skin, is that performed by the sweat glands, of which it is estimated we have so many thousands, that were they placed end to end, they would cover three miles! Through their pores, these wonderful little glands, when in good health, rid the body of two pints of waste matter daily. This is thrown off continuously and in the form of a vapor, although when we become overheated, it condenses and constitutes perspiration.

The sweat glands have another duty to perform besides the one just mentioned, that is, they assist in maintaining the body heat at an equable temperature through all the various changes of heat and cold to which it is subjected. We may go to the North Pole, where the temperature is so far below the freezing point that Arctic explorers had no instruments that would register it; or we can take a Turkish bath, and sit in a temperature of one hundred or more degrees above the boiling point (which is 212 degrees F.), but our temperature remains at the normal body heat of 98.6 degrees F. if the skin is healthy.

THE NECESSITY OF CLEANLINESS

Besides all this, the skin breathes too. It has a respiratory function, and like the lungs, though to a far higher degree, it throws off carbon dioxide and drinks in oxygen.

Now, only one more fact about this truly wonderful organ. It has been found experimentally, that when the skin is covered with an impervious substance, like varnish, so that the pores are closed, life becomes extinct in a short time; this explains why health, and especially beauty, is impossible if the skin is not kept in a state of perfect cleanliness.

THE COLD BATH

Aside from cleanliness, the beneficial effect of the bath depends upon the temperature of the water and the constituents comprising it. Water with a temperature ranging from 65 degrees to 55 or 50 Fahrenheit is a cold bath; it acts as a powerful tonic to the heart, lungs and nervous system, if the bather immediately reacts; that is, if the

blood rushes back to the surface to which it has been driven, imparting a glow of heat. Unless this occurs, water bathing is depressing and does more harm than good.

The body can gradually accustom itself to cold water by immersing it in a warm bath and lowering the temperature while the bath by the addition of cold water. Tepid baths range from 80 degrees to 70 degrees Fahrenheit, and their usefulness is confined entirely to washing the skin.

THE WARM BATH AND THE HOT BATH

Warm baths are those taken at the normal temperature, from 92 degrees to 98 degrees. A slight reaction occurs, the blood is brought to the surface as the skin is relaxed; and it is fair to assume that they would be of benefit in a "rundown" condition, and when a general building up of the body is desirable.

In hot baths the temperature runs up to 104 degrees Fahrenheit; the effect is the opposite of that produced by a cold bath. The body can stand a higher temperature in vapor or dry form than it can in water. The vapor, or Russian bath, induces profuse perspiration and acts as a powerful cleanser, but it cannot be borne very long as it heats the blood and interferes with respiration. A temperature of 125 degrees to 130 degrees Fahrenheit is probably as high as can be borne with comfort, whereas the hot air or, or Turkish, bath, does not raise the blood temperature, and so a large amount of heat can be doubled without injury, but with positive benefit. The millions of little sweat glands are flushed of their contents, and by means of this tremendous elimination of waste matter, the blood is purified, and this constitutes the crown value of a Turkish bath; any other kind of a bath cleanses the skin, but only the Turkish bath purifies the body.

THE TURKISH BATH'S VALUE

Massage, as practised in most Turkish bath establishments, has little value. The effect produced lies in the exposure to extreme heat; aside from its great cosmetic value, the Turkish bath is marvellously useful in all blood and nerve conditions, such as rheumatism, gout, and the nervous troubles we Americans are not prone to, will at once spring into the mind.

It is said that facilities for the Turkish bath can be placed in any home at a comparatively moderate outlay. At any rate the benefit and luxury of superheated steam will be more generally sought after when its value is better appreciated—there is then no need of drugging (of which there is so much, among women particularly) for just those complaints that sap the vitality and age us prematurely.

If the Turkish bath is in no way available, the medicated hot baths so strongly advocated in Germany for nervous and rheumatic ills can easily be taken at home. The simplest of these consists in adding a few drops of turpentine to the bath, which should be as hot as can be tolerated. A mixture of green soap (100 grams) and oil of turpentine (60 grams) is almost miraculous in its effect. An emulsion is made of these ingredients before the mixture is put in the bath, in which the body is immersed for fifteen minutes. Very gentle massage and complete rest in bed is strictly enjoined after this bath.

TONIC OF BALSAM

The resinous principles in pine needles are as beneficial when added to a hot bath as is the aromatic balsam-laden air of pine woods to weak lungs.

The following aromatic bath needs to be tried only once to be repeated whenever opportunity offers:

Thyme (powdered), 200 grams; rosemary (powdered), 200 grams; linden, 200 grams; rose petals, 200 grams; mallows, 20 grams; and bicarbonate of soda, 250 grams.

The herbs are covered with 8 quarts of boiling water for thirty minutes, filtered and poured upon the soda, when it is added to a hot bath of 60 gallons. This constitutes a most fragrant and luxurious bath. If 30 gallons of water are used, half the formula will answer.

Here is another, somewhat more elaborate rate:

Pulverized sage 1 ounce
Pulverized rosemary 1 ounce

(Continued on page 96)

CORSET MAKING IS AN APPLIED SCIENCE ACCORDING TO THE

Goodwin

PRINCIPLES OF CONSTRUCTION

I HAVE a theory which I am putting into practice that women should have physical freedom, that their bodies should be permitted to grow and develop naturally and be trained by proper corsets and exercise into normally correct lines, and when they have grown wrongly, that they should be reformed, not transformed, by the corset.

Emma E. Goodwin

Designer of the Goodwin Corset.

There are twelve types of the Goodwin corset, eight front-lacing and four back-lacing models, in two to three lengths each, made from every variety of suitable material, with much or little boning, as desired. Ready-to-wear and semi-made from \$5.00 to \$25.00. Special designs for individual need, including surgical and riding corsets, from \$10.00 to \$45.00. We are very successful with out-of-town fittings by the use of our special measurement blank. The Goodwin line is sold only by corsetieres and exclusive dealers in women's apparel. We desire suitable representation in all places not now having Goodwin shops.

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OUR assortment of Spring Styles gathered from the World's largest and best producers cover a wide range. We have footwear for the entire family, in Satin, Velvet, Cravenette and various Leathers.

Our prices are moderate considering Quality.

We are prepared to serve our customers in a most satisfactory manner, by mail or in person.

We assure you prompt service, and guarantee satisfaction in dealing with us.

Our style guide, "Inside Information," is free.

Particular dressers ask for it.

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First on the Shopping List

Pond's Extract Company's "Vanishing Cream" is delightfully fragrant and refreshing. It takes out the microscopic particles of dust that accumulate in the pores, and imparts to the complexion the glow that comes from a healthy skin.

Pond's Extract Company's "Vanishing

Cream" is different from every other cream. It contains no grease and has no greasy or shiny effect. It immediately sinks into the skin, feeds the skin—does its work, and then vanishes. It is wonderfully cooling and effective and works like magic in dispelling the discomforts of windburn and chaps. "Vanishing Cream" is being used and recommended by thousands of women in all parts of the world.

At all dealers, or send name and address for liberal sample or 4c. in stamps for a large trial size tube.

Pond's Extract Company's
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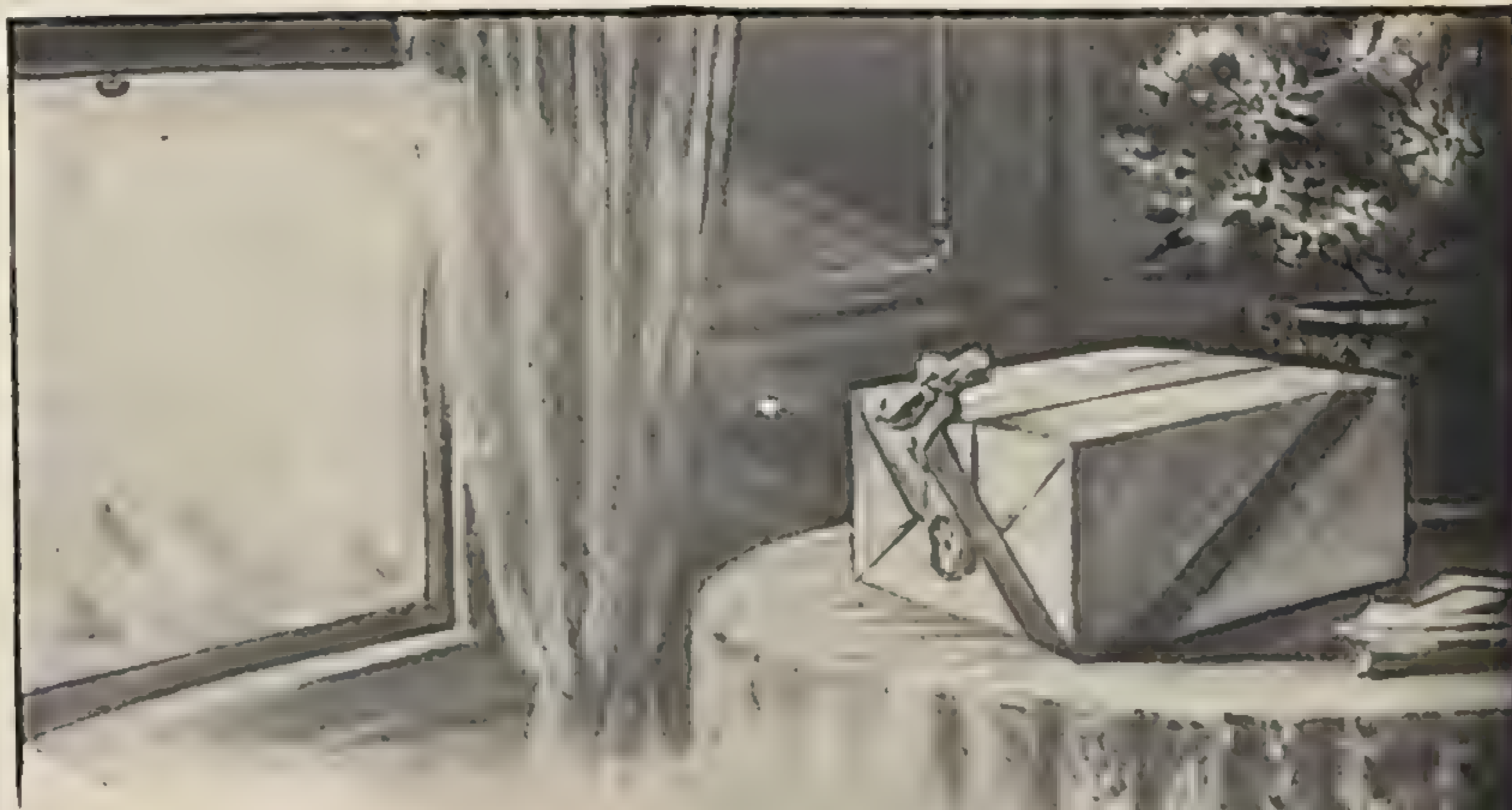
Made according to the high standard prevailing in all of the Pond's Extract Company's products. Your dealer has them, or write for samples.

POND'S EXTRACT

"The Standard for 60 Years"

Universally recommended as the most useful household remedy for cuts, sprains, bruises, burns, boils, sore throat, etc. Every household should keep it on hand in case of need. At all druggists or send 10c in stamps for sample bottle and descriptive booklet.

POND'S EXTRACT CO., 79 Hudson St., New York



The Easter Gift

The most fitting remembrance for Easter is a gift of simple elegance which, though not expensive, carries its own evidence of quality and refinement.

Belle Mead Sweets

Chocolates and Bonbons

have social standing. A gift of Belle Mead Sweets is a proof of thoughtful consideration which cannot fail of appreciation. They are absolutely pure, and are as thoroughly wholesome as they are dainty and delicious.

At good Drug Stores

Belle Mead Sweets, Trenton, N. J.





The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

You Can Weigh Exactly what You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

Be Well—nothing short of well.

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best**. You

wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what I can do for you by what I have done for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils**.

I have

Reduced about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17-CC, 246 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.



Prompt attention to out of town orders

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STURGIS
MILLINERY
IMPORTED MODELS
AND
ORIGINAL DESIGNS
FOR
SPRING AND SUMMER
FROM \$15
341-347 FIFTH AVENUE
NEW YORK
Opposite the Waldorf



BATHS: MEDICINAL, AROMATIC, PERFUMED

(Continued from page 94)

Pulverized lavender..... 1 ounce
Mixed spices 1 ounce
Camphor 1 ounce
Strong white vinegar..... 1 quart

Soak the herbs in the vinegar for two weeks; the camphor in one pint of alcohol; mix after straining and add a wineglass each of myrrh and tincture of benzoin.

This delightful healing and aromatic preparation can be added in sufficient quantity to a full bath; or, after taking a hot bath, by weakening a solution of the mixture in warm water.

THE BATH OF POPPAEA

As is well known, the French Court beauties were in the habit of bathing in hot milk; the following is a good substitute:

Marshmallow flowers... ½ pound
Hyssop herb..... ¼ pound
Bran flour..... 4 pounds

Enough of this is added to the bath to give it a milky consistency.

A celebrated Beauty Bath, much liked by women of taste, is made of:

Pulverized barley..... 2 pounds
Pulverized rice..... 1 pound
Pulverized lupin-seeds.. 3 pounds
Bran 6 pounds
Oatmeal 2 pounds
Borage ½ pound
Lavender ½ pound
Wild-gilly-flower ½ pound

Boil in soft water for an hour and strain. Two quarts of the solution are added to the bath, in which has been previously dissolved an ounce each of borax and bicarbonate of soda. This Beauty Bath is immediate in softening, whitening and beautifying the skin.

A perfumed camphorated bath is tonic and refreshing, and is prepared by dropping slowly into warm water sufficient of the following lotion to make the water milky and fragrant:

Tincture of camphor..... 1 ounce
Tincture of benzoin..... ½ ounce
Cologne 2 ounces

A FAMOUS BATH LOTION

The story attached to the famous Hungary water is doubtless well known, and since "Kings can do no wrong," the veracity of the Queen who attributed her lasting bloom to the use of a fragrant wash, the formula of

which she refused to disclose until after her death, deserves serious consideration.

The addition of Hungary water to the bath makes it somewhat expensive—even the aforesaid Queen was not of so luxurious a habit, but contented herself by having applied directly to the body after the bath with a soft flesh brush, until dry. The skin softens and glows under this treatment, and there is imparted to it a delicate, refreshing and lasting perfume.

Formula for the famous Hungary Water

Powdered rosemary..... 12 ounces
Powdered lemon peel.... 1 ounce
Powdered orange peel... 1 ounce
Powdered mint 1 ounce
Balm 1 ounce
Rose water 1 pint
Spirit of wine..... 1 quart

The Greeks and Romans had their bodies anointed with perfumed oils after the bath. This was as much a necessity as a luxury or aestheticism with them, because the superheated air of their lengthy and elaborate baths deprived the skin more or less of its natural lubricant; however, baths have been used as aids to beauty for thousands of years, and whatever enhances their value is sought after.

BATH POWDERS

Perfumed powders and tablets for scenting the bath are procurable at any chemist shop. Most women prefer the odor of violets in the bath; this can be imparted by adding to the ordinary bath as much of the following powder as is desired:

Carbonate of soda..... 1 pound
Powdered borax..... 1 pound
Ionone 15 grains
Anilin violet..... 1 grain

The simplest means of improving an ordinary bath is with the addition of bath bags. They are made of four or six-inch squares of cheese cloth and filled with this mixture:

Oatmeal 5 pounds
Powdered orris root.... 1 pound
Almond meal..... 1 pound
Powdered Castile soap.. ½ pound

These bags are thrown into the water, which soon becomes soft and pleasingly perfumed. Used upon the body in place of wash-cloths, they render the skin white, supple, and impart to it a delicious sense of purity and sweetness.



HEDGES and GARDENS

(Continued from page 92)

should allow a border at least six feet wide, an area of six by fifty feet. For the actual planting of the trees, allow a strip at the back of three feet in width. From this strip all the top soil should be removed and laid to one side. If a deep soil, it will average ten inches. You can dig out the sub-soil to a depth of another foot, but if you have accessible someone experienced in the use of dynamite, you can save much expense and labor.

With an iron crowbar sink a hole the diameter of the bar to a depth of two feet every five feet in the center of the three-foot strip. In these, one at a time, explode one stick of dynamite. This will shatter the soil to a depth of five feet deep with an equal circumference, and it will make the future penetration of the roots of the young trees easy. There is no danger from these explosions when conducted by an experienced person. Lay over the holes, before exploding, heavy planks fastened together to prevent the scattering of clods and small stones.

PREPARING THE SOIL

After the explosions, if there is a horse disc-cultivator or harrow available, give the ground a thorough harrowing to make the sub-soil fine, after which work into it, by the same means, three inches of well-rotted manure and a sprinkling of bone-meal. On top of this put the top-soil, and proceed to set the young trees into the sub-soil.

Locate the exact spot which is to mark the centers of the twenty young hemlocks. Four inches to the side of these drive in long stakes, one by three inches, to within six inches of the ground. The stakes should be set in the direction of the prevailing winds. To these stakes the young trees are to be anchored for the first year, to keep them in position.

Excavate the holes for all the trees before they are received, and do not open the bales of trees until they are upon the spot ready for planting. A few minutes of exposure to the air, especially if there be a wind, is likely to be fatal to a conifer, as its sap is very thick and easy coagulated. Unwrap the trees one at a time, and set them in the holes, holding them upright to the same depth as they were, while another person shovels the soil around them. With a shovel carefully pack the top-soil about the ball of soil attached to the roots, but do not tread it down. Instead, turn the hose in a slow stream into the hole until half filled. This will settle the soil, and pack it. Repeat, from time to time, until the soil is firmly packed to the desired height. Give a mulch of straw manure, or meadow-hay, to remain on all summer.

In the remaining three feet of the border you should plant hardy perennial plants, the old-fashioned kinds, which come finer, as to plant and bloom, from year to year, such as hepatica, anemone, myosotis, phlox, clematis recta, coreopsis, digitalis, helenium, spiraea and veronica.

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(Honeymoon)

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**THE DISTRACTING
JUPE-CULOTTE**

Actresses, Lawyers, Social
Leaders and Couturiers Express
Themselves on the Subject

NOT since "Salome" was ignominiously expelled from the Chicago stage have we experienced such an exciting controversy as that furnished by the present crisis in woman's dress. The fact that the threatened mode savors strongly of the already warmly contested suffrage movement, does not lessen the interest which the subject has aroused among fashionables, and even unfashionables. People who ordinarily do not concern themselves very much about style are taking sides on this subject, which has now attained world-wide notoriety.

FOR OR AGAINST?

M. Paul Poiret and M. David, of the house of Béchoff-David, speak quite hopefully of the jupe-pantalon. M. Poiret regrets that the public has been so greatly misinformed on the subject. In spite of the vaudeville jests and vulgar street comment which have greeted any mention or appearance of the new mode, he firmly believes in the esthetic possibilities of the proposed style. Instead of making woman look masculine, he is convinced that the costume will lend itself most harmoniously to her supple figure and naturally graceful lines. Reversing the case, he raises the following point: "What would women say if they had always been in the habit of wearing these gowns, and all of a sudden it was said, 'We are going to open your skirts at the bottom?'"

Other well-known Parisians who favor the new costume are Mlle. Mistinguett, Mme. la doctoresse Madeleine Pelletier and M. Antonio de la Gandara. "Struggling for the liberty of my sex, I am the enemy of all that oppresses. . . . Liberty of movement is conducive to liberty of thought. . . . All women really desirous of freedom will adopt the new fashion with enthusiasm," says the famous woman jurist. M. Gandara, the well-known artist, is satisfied that the Oriental mode so charmingly portrayed by the eighteenth-century painters, M. Jean Baptiste Vanloo and M. Noël Coypel, may be appropriately worn by the women of the twentieth century.

Among the famous women couturiers, Madame Paquin subscribes herself as most unalterably opposed to the new fashion, and considers it in the light of a curiosity not to be seriously considered as a feature of the approaching modes. Mme. Maria Verone, a distinguished member of the legal profession, though proclaiming herself a feminist, disapproves of any costume which fails to distinguish between the two sexes. Mme. du Gast finds the Zouave pantalon "perfectly ridiculous," and Mlle. Lender is distressed at the trend fashion is taking with the debut of the century.

TWO VERSIONS OF THE NEW MODE

The jupe-culotte, the harem skirt and the robe pantalon, as it is variously described, is a dual fashion in more senses than one, two great Parisian couturiers having radically different conceptions of the much-discussed mode. One of these two rival firms advocates a pantalon skirt pure and simple, consisting of baggy trousers joined by a panel of cloth. A modification of this frank trouser effect is being launched by another famous couturier. The latter style has a draped overskirt which conceals the objectionable culotte almost entirely from view. Silk, satin and serge in navy blue, black and purple are employed much as they are in the regulation *tailleur*.

The harem fashion which is stirring continents has spared us for the present the spectacle of Turkish colors upon our Western streets.

RIDICULED AT THE RINK

The Champs-Élysées Skating Rink in the Rue la Boétie was the stage where some of these bifurcated garments were first exhibited in Paris. At least twenty beautiful women, all of them accomplished skaters, all dressed à la Turque, made the evening one long to be remembered by the bystand-

ers. One of the models wore a pantalon of dark blue silk, fastened either side by long rows of pearl buttons military-wise. In this instance the dress was scarcely two inches above the ankles but the effect was anything but pleasing. Still more distressing was a pale blue skirt which was worn with a black-bordered overskirt. This harem costume, which exposed the ankles by six or seven inches, was accompanied by a blue silk turban. A model was all black, with an overskirt of black and white striped material. Unmistakable derision greeted these unaccustomed costumes as they appeared upon the stage.

THE HAREM SKIRT ON THE STAGE

While the average woman gasps her approval of the strange new mode, the venturesome spirits are disputing the merits, several claiming the distinction of being the first to parade the sensational trousers-skirt. "Fifteen years ago," says Mme. Jeanne Bloch, "I not only wore trousers-skirt in a performance at the Cigale, but sang a couplet, 'Vive la culotte!' the words and music by my sister Mlle. Doraly."

Censured like *Salome*, the harem costume was quite recently barred from the Comédie Française. Mlle. Prevost, who favored the new mode, was asked to abandon her daring costume after a single dress rehearsal of M. Henry Bernstein's new play. A decisive action on the part of the management was taken as a result of the whistles and laughs which greeted the appearance of the offensive toilette. The first evening gown was worn at the Alhambra where the new creation aroused intense interest among the ladies in the audience who eagerly sought a nearer view of the costume during the *entr'actes*.

M U S I C
(Continued from page 54)

III.	
Concerto, D minor.....	Max Bruch
Adagio, ma non troppo.	
IV.	
Romance	Wienias
Polonaise	Wienias
V.	
Aus Der Heimat.....	Smets
Elegy	Alexander MacFadyen
Souvenir.....	Franz Doppler
Spanish Dance.....	Fabian Rebbe

CARUSO'S ILLNESS BRINGS RICCARDO TO THE FRONT

The recent vocal illness of Enrico Caruso, of the Metropolitan Opera House, has caused regret not only to the public but to the management, which wanted his services for many performances that required his services and his ability as a drawing card. Caruso became indisposed immediately after singing in "Germania" on Monday, February 6th. He was to sing in "Tosca" on Wednesday following week and, again, on the Saturday following, when he was to have sung *Canio* in "I Pagliacci." Since then he has spent some time at Atlantic City, but though he was helped by the milder air, he found it necessary to return to New York to consult his physician. Remembering his fortune of two years ago, the great tenor refused to jeopardize his voice by singing while there was inflammation in the throat. Caruso's illness resulted—as it did previously—in a demand for the services of the young American tenor, Riccardo Martin, who has since appeared in the Caruso rôles with most gratifying results. "Aida," "Tosca" and "La Gioconda" Martin demonstrated that he has progressed far in his singing and dramatic art, and his efforts have met with a recognition well deserved. In "I Pagliacci" Martin surprised his hearers by the freedom of his vocal delivery, and his rendition of the singing aria, "Vesti la giubba," was marked by so many excellent qualities that a favorable comment obtained.

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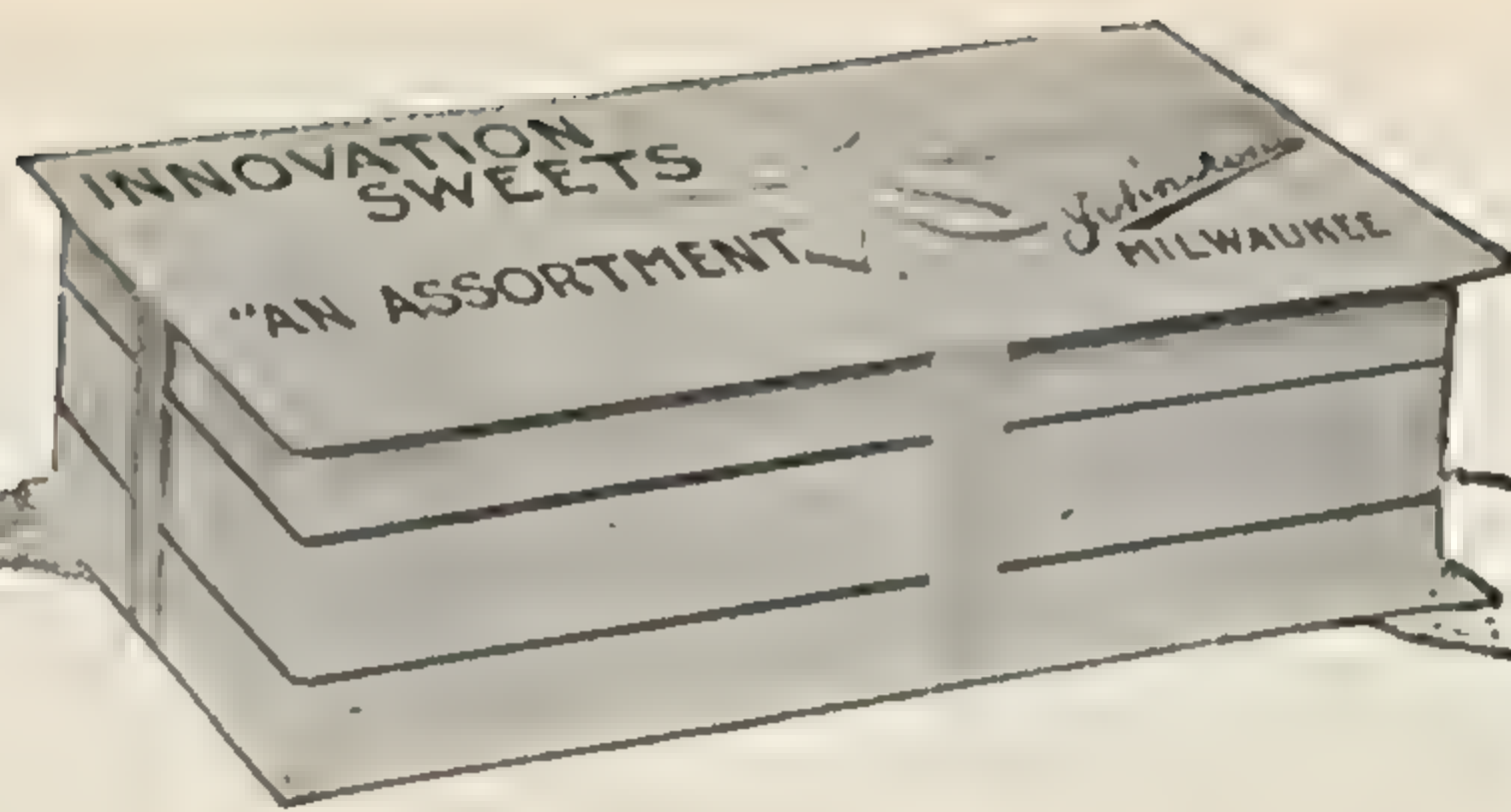
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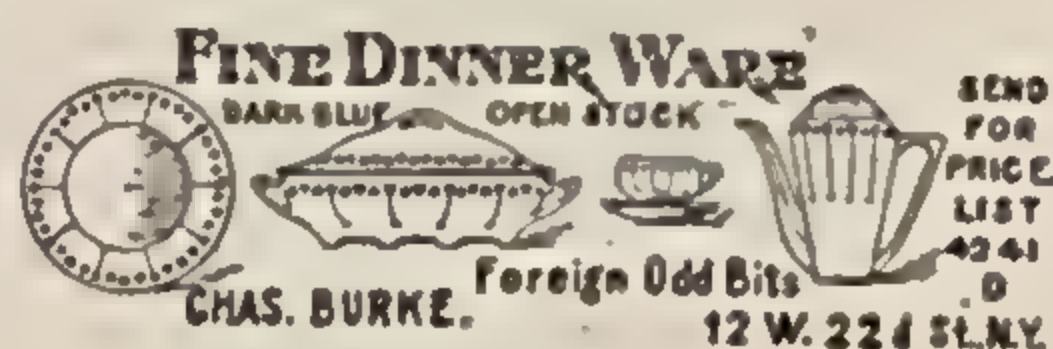
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VOGUE POINTS

PURPLE, a leading tone factor in millinery this season, must, if it would meet with approval, be of the deep royal found in Russian violets, and not the aubergine—a reddish purple—favored last summer. Single-petaled Russian blossoms are used in the greatest profusion, in conjunction with straw braids, the flowers forming either the crown or brim, according to fancy. But Russian purple needs enlivening, and cerise and coral are the shades selected for this purpose, thereby producing the fuchsia combination. Smart indeed was one of the new Charlotte Corday hats, with the high full crown revealing a rose-pink lining through its transparency, and displaying a thatch of pink moss roses on the crown, and a tall staff of mossy buds and leaves at one side.

WHEN sewed by hand, the wide ramie braids are the most picturesque of all the new straw effects. Some of these braids, instead of being perfectly flat, have a knob-like shell protruding on one edge, and when fashioned over a frame, present a surface of exaggerated roughness which is decidedly odd and attractive. Many of the ramie braids of this sort have several shades of color running through them, either of self-tone or contrasting hues; for instance, the same braid will combine leaf-green with several shades of petunia, or possibly emerald green with shadings of sapphire blue. Black and white are combined with the utmost irregularity of weave, and charming all-over results are produced in this way.

MANY of the ostrich tips shown on the model hats displayed at the milliners' openings exhibited sharp contrasts in coloring, and as this is to be a high-color year in both flowers and feathers, one could not fail to notice that this contrast was not effected by the dyeing, but by the willowing, the second tint being tied on in the willow flue. All-white ostrich plumes are rather *passé* just now, after a winter of mad celebration, and even on all-white hats will enjoy a period of relaxation from the exacting demands of fashion.

BLACK velvet, now a potent force in women's attire, is echoed in millinery, where its *chic* will reign supreme throughout the season, in brim-facings and in velvet ribbon bows, but especially in flowers. Roses, marguerites, gladioli, tulips, and many other flowers are tremendously effective on hats of white, purple, black-and-white, or any of the pastel shades, and the black velvet leaves make an independent trimming of real charm. Black velvet is also frequently introduced as a facing on the upturned part of the rolling-brim sailors, forming an effective contrast to the straw braid used on the upper brim and crown.

CONTRASTS in the weave of braids are now considered as smart as a contrast in color, and frequently the finely woven Tagals—or hats of hemp—which are so much the rage this year, have brims faced with very coarsely woven braids, or vice versa. It may be emphasized that hemp is the most fashionable of all the varieties of straw now worn, and will be exploited still more as the summer advances. The straw "hoods," as they are commercially known, made of either hemp or hair, are shown this year with ornamental borders, and, with a light touch of artistic fingers, may be readily fashioned into delightful little Empire bonnets.

VERY wide velvet ribbons—many of them not less than a quarter of a yard in width—are being lavishly exploited for millinery, and are available in all colors, sometimes in the striped or shaded effects, and frequently having the back in an entirely different tone from the face. Two-toned velvet ribbons are especially smart in black with white, or purple, and an emerald with king's blue. Plain gold gauze ribbons are being largely used for hats, and those with a tapestry floral decoration are employed for bands around crowns. Faille ribbons with a picot edge are very smart, especially for children's hats. The new fashion of setting the wide ribbon bows at the back, so that the loops extend horizontally, has much to recommend it for becomingness.

THE existing mania for small flowers, massed on the helmet or beehive crowns of toques, leads to some unusual

combinations. Forget-me-nots united with lilacs or heliotropes are considered desirable, because those two colors are most appropriately. For facings and trimming leaf-green velvet is preferred to velvet in the deeper floral tones. A tall standing spike of bloom is a *sine qua non* for these pretty floral chapeaux, and a dash of brilliant cherry or coral color is strongly approved. Leaves in delicate tints, sometimes of transparent crepe, lavender, pink, blue, and maize-color, in request for brim decorations, and flowers of the same color composed into crown, velvet ribbon, preferably in being used for contrast.

SMALL fruits are also used in millinery, and strawberries, blackberries, raspberries, and bunches of grapes in purple and pale green are sometimes mingled with flowers, as the crown trimming of the brimmed hats. A new way of arranging cherries is in stiff bunches, with the leaf and budding blossoms at the top, placed the side of the upturned brims of most hats, instead of a cockade. Blackberries are seen in long briery sprays, the decorative leaves and blossoms on the stem with the fruit. Strawberries come well with coral color plumes, black-tips especially when a little black velvet is cleverly mingled in the trimming.

CHIFFON roses are extremely beautiful and ethereal, but as they have been seriously tested, it is a question whether they will keep their color or fade with the first onslaught of the summer sun. This tendency to fade is what always makes the corn-flowers such a poor investment, although they are so attractive and becoming when new; even the more costly varieties made of silk are not immune. There is, however, a variety of rose, known as "the fadeless," which will stand sun, and even rain, without losing color, which is, therefore, much more satisfactory in the long run.

SWEEPING willow plumes in parrot colors are a special feature of exclusive millinery. Such a plume furnishes a brilliant color variety in itself for the hat, and hemp toques so much worn, and this combination harmonizes with practically every shade of a gown.

THERE are the most fascinating models in motor headgear, which not only meet out practical requirements, but appeal to one's sense of beauty. Imagine, for instance, one made like a baby's Dutch cap, entirely unstiffened—in which old file is mounted over a satin lining in jacket, minot red. The satin turns back, in fashion, but only in a narrow fold about two inches wide. The lace, which is placed over this, and put on flat, is one of the delightful yellowed file meshes which Florence or Venice cost but very little. Even here may be found at moderate prices. Or one can get, in lieu of the old, a new piece of file and dip it in tea. Around the back of the neck the cap is finished with a piping of satin, and there are strings of satin to tie in a bow under the chin. And for trimming on this charming cap there is laid a vine of roses running across the top of the head and down the sides. The flowers are made of satin with petals closely folded, the whole being in the shape of a round, fat, but rather flat button. Each petal is overlaid with a covering of chiffon, and the shadings are from deep rose up to pale pink.

Very smart is a Cluny lace cap lined with black satin with the roses in black chiffon and green leaves. Cluny lace is also often dyed blue, purple or golden brown and made up over satin or chiffon.

IT is interesting to see a change from the regulation idea in breakfast caps, though nothing is more graceful than a frill of lace drooping around the face. New ways of arranging the trimming are very smart. Take, for instance, two lace trims about 2½ inches wide and have them finely plaited. Join them at the middle with a cording of satin to match the color of the cap, one edge drooping down and one upstanding. Sew this around the edge of the cap and you have something after the French *bonne's* cap. I saw one made of dotted white net lined in yellow chiffon with an English thread lace for the double frill and the cording in yellow satin. Directly at the middle back there was a tiny flat cravat bow, also of satin.

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Largest manufacturing retailer of all kinds of
NEGLIGES and SIMPLE DRESSES

For the past ten years I have specialized in this particular line, and offer the largest assortment and most exclusive styles, combined with the best materials and workmanship. Every model offered is my own make; the kind of garment you never see in a department store. Manufacturing myself, and selling direct, my prices are at least 30% lower than other retail stores.

NO EXTRA CHARGE FOR MAKING TO MEASURE OR ALTERATIONS.

MAIL ORDERS. My large out-of-town clientele has given me every facility for prompt and efficient execution of mail orders; fit of every garment guaranteed.

Sketches, measurement blanks and descriptions are furnished upon request.

A NEW FEATURE

One-Piece Maternity Dress

(Pat. Applied For)

After years of experimenting I have perfected a Maternity dress, which finally solves the problem of maternity wear. IT CAN BE WORN WITH THE GREATEST COMFORT IN NORMAL CONDITION AS WELL as throughout all stages of maternity (will adjust itself from a 27-inch belt to a 55-inch belt) without the need of even moving one hook. This invention is adaptable to the simplest tub dress as well as to the most elaborate evening gown, and can be made in all fabrics. Prices \$16.50 to \$50.00 up.



The above illustrates one of the many models especially adapted for maternity use. The center picture, 996, shows a very attractive general model, made in fine white cotton marquisette, all-over eyelet embroidery, yoke and sleeves edged with real Irish lace. Price \$28.50. Model on the right, 996 Mat, shows same model adapted for maternity use, and worn in normal condition, while the one on the left shows the same model in a more advanced stage. Price \$34.00; without the lace frills on waist, Price \$31.50

Miro-Dena Mentonniere

(CHIN SUPPORTER)

A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat. It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.

On sale at Toilet Articles Departments of the leading stores or, address

MIRO-DENA CO., Lock Box 432, Madison Square Station, New York City





**"If Your Fingers Get Rough and
Catchy just Moisten Them Slightly with**

Hinds Honey and Almond Cream

and you'll be surprised to find how quickly they become soft and smooth. You can keep right on with your sewing, for this Cream will not soil or injure any fabric, however delicate, nor will it remain sticky. The skin absorbs it entirely."

The above test will prove to you in a few minutes that Hinds Honey and Almond Cream can make the skin on your face and hands as soft and smooth as velvet. If applied daily you will have no trouble at any time, winter or summer.

Furthermore, the little, shriveling wrinkles that result from a dry, impoverished condition of the skin will be dispelled by the use of Hinds Honey and Almond Cream. If there is any tendency to a sallow, unhealthy condition, this delightful snowy-white liquid Cream will gradually overcome it, and make the complexion clear, fresh and wholesome. Sunburn, windburn and soreness yield quickly to its remarkable restorative properties.

Hinds Honey and Almond Cream is guaranteed absolutely harmless, contains no grease, and will not cause a growth of hair. It is always safe to use for babies' skin ailments. Is much liked by men who shave.

Price 50 cents in bottles. Sold everywhere. Buy of your dealer, but do not accept a substitute. Postpaid by us for 50 cents.

Write today for a trial bottle, FREE.

A. S. HINDS, - 19 West Street, Portland, Maine

Willowcraft



THIS artistic willow furniture is labeled with the name "Willowcraft" to protect purchasers from the cheaply made and very inferior imitations. Insist upon seeing the label.

Willowcraft is famous for its artistic lines, durability and exclusive patterns.

Ask your dealer if he carries Willowcraft; if not, write us for fully illustrated catalog.

THE
Willowcraft Shops

Box G
No. Cambridge, Mass.

To look elderly is a handicap in the attainment of social success. Preserve your youthful appearance by using

LA MIRA Hair Coloring

It will restore your hair to its original shade, with all its youthful gloss and brilliancy and make you look years younger.

Remember: One application of La Mira Hair Coloring is all that is necessary. With ordinary hair "dye" you must wait for the first application to dry, then make another. La Mira accomplishes the result at once.

La Mira is guaranteed to contain no metallic substance. Easy to apply. Has no odor. Is not greasy or sticky.

La Mira comes in Black, Brown (dark, medium, light), Auburn (dark or light), Drab (dark or light), Blond.

For sale at all toilet goods counters in department and drug stores. Or we will send direct prepaid on receipt of price—\$2.

Harriet Hubbard Ayer

Selling Agent for

La Mira Chemical Co.

1 West 34th St. New York

Seasonable Suggestions

CAMEO FACE CREAM. Restorative, Preservative and Beautifier.

FACE POWDER. The finest obtainable, regardless of price or place of manufacture.

SCALPINOL. A hair tonic made of Cognac Brandy with that wonderful antiseptic, Chloral Hydrate.

Harriet Hubbard Ayer

1 West 34th Street, New York



ON HER DRESSING TABLE



CHAPPED skin is far from agreeable, yet the spring winds make it difficult to avoid without some soothing lotion, even though the greatest care be observed in thoroughly drying the hands after washing, which is, of course, the first requisite in keeping them smooth and soft. Plain glycerine mixed with rosewater is a great help for many slightly roughened conditions, but something more far-reaching is required where the skin is very much chapped or easily becomes rough and red in cold weather. One of the foremost manicurists in town has had great success with a delightful lotion put up for this purpose, and I can vouch for it working like a charm in softening and whitening the skin, which effect is almost immediate. It is to be applied after washing and rubbed well into the skin before drying.

A CURE FOR UNSIGHTLY NAILS

The same clever specialist puts up an excellent cuticle cream which can be relied upon to cure hang-nails as well as to remove tan or sunburn. Nothing detracts more from the appearance of the nails than a surrounding rim of dry cuticle, and where the latter has increased in quantity through poor manicuring it is most unsightly and objectionable. The cream in question softens the latter and makes it much more sensitive to treatment for permanent elimination, at the same time entirely curing those troublesome little hang-nails apt to accumulate at the corners. There is also a good liquid polish for the nails, which is not only harmless in its effects, but gives a beautiful brilliance without being too pronounced in color or lustre. It gives a pretty pink glow and lasts until the hands are washed. None of these toilet preparations are expensive, though all are put up with utmost care and made from the best and finest ingredients.

TO KEEP THE TOOTH BRUSH SANITARY

One of the most interesting novelties, from a sanitary point of view, has just been sent me for inspection, and so practical is this device that it makes appeal at once to all careful housekeepers. It is an antiseptic holder for a tooth brush—perfectly hygienic as far as cleanliness goes, and not unsightly. A long nickel shield holds the glass cylinder by two round braces, and there is a cover, also of nickel, which keeps the contents air-tight and safe from contamination. It has been stated by many physicians that the careless manner in which many tooth brushes are kept is largely responsible for the spreading of disease, for when several brushes are grouped together in a single holder, the contact of bristles invites transmission of germ life. There is also the risk of collecting dust or foul odor if the brush be hung on a rack or carelessly laid on a shelf. One's tooth brush should be kept absolutely separate from that of other members of the household, and this carefully constructed little affair is as perfect a way of avoiding any possible contamination as anything we have seen. After using the brush and cleansing it with water, the bristles should be dried on a towel before placing the brush in the glass tube. The disc of felt which lines the nickel fastening at the bottom is already supplied with a sanitary preparation, and this may be renewed occasionally by a few drops of any antiseptic solution, the vapor of which will fill the tube and remain in it, thus producing sterilization. The construction is entirely simple, so the whole inside can be easily cleansed. The holder is durable and should last a lifetime. Price 50 cents.

TITIAN LOCKS BY A NEW PROCESS

The wonderful shade of hair used by the great artist Titian in many of his pictures has set a standard of beauty ever since his day, and is so marked a color that it is now known by his name. Almost all of the great hairdressers have tried to find a dye which will reproduce this shade, yet most of these attempts are so pitifully poor that they should be studiously avoided. However, there is an exception in a mixture of different brands of henna which gives excellent results in producing the Titian shade when properly applied. A beautifully natural color is given, and the dye has the two great advantages of being harmless and durable, since it does not rub off. Brown shades can be produced without the admixture of henna if desired, and it is easy to

apply oneself. Price \$2. A kindred preparation for permanently dyeing the eyebrows is sold for the same sum.

FOR SILVERY TRESSES

A new hair whitener is to be had for \$2.50. This preparation is for white hair which has become a little yellow or streaked, and gives a lovely silvery appearance when mixed in the water for shampoo.

WAX WRINKLE ERADICATOR

Wrinkles are without doubt a great trouble to most women when they first appear, for they not only suggest the approach of age, but detract so much from the general appearance of the skin and complexion. They are avoidable evils when not so deep as to be practically ineffaceable, because even in the twenties many women begin the habit of unnecessarily drawing and straining the facial muscles. This causes the skin to stretch and then with every year its loose and firm elasticity grows weaker. The faster wrinkles develop. Among novelties recently introduced for the avoidance and elimination of such conditions is a wax which is to be applied to the wrinkled parts. Although this wax has been in existence for some years in Paris, very little has found its way to America, and perhaps in the light of recent developments this is not to be regretted since an improved preparation of kindred character is now put out by an American chemist which is said to be even more effectual than the original. This wax which is medicated is to be applied in a melted state to the wrinkled parts. As it solidifies immediately the wearer experiences no inconvenience whatever, and the strained, tired muscles and nerves are brought in perfect repose. The relaxed skin absorbs the medical properties the wax contains and the nature goes about her ever-ready task of re-building. The preparation costs \$1 a bottle and is as far as I know the only article of its kind made in this country.

A FACIAL SOAP

It has become the fashion of late years to denounce the use of soap on the face, but even granting that there are few varieties proper to use for such a very delicate purpose, no one will deny that soap is absolutely necessary in order to cleanse the hands and body. A new make recently imported from Paris is not only unexcelled for the latter use, but will be found to agree with even the sensitive skin of the face, and is really a triumph of compound ure, since it contains oils and substances never before used for this purpose and is beneficial in the highest degree. The cake is a curious shape, with a deep in-curve on the under side, which somehow fits the grasp of the hand most comfortably, and the lather is all one ever dreamed of in smooth, velvety texture, profuse in quantity and exceedingly cleansing. It is a product richly deserving of praise, and can be used satisfactorily where other less exquisite delicate soaps have caused havoc and left the skin in an irritated condition. It is only to be found at a few high-class shops as yet, but it will no doubt be more generally ordered as its merits become better known.

FRENCH EXTRACT—NEW POWDER PUFF

Have you seen the small, individual powder puffs, each packed in an envelope containing sufficient powder for one or two applications? Fifty of these little affairs are contained in each box, and the whole sells for \$1.25.

The woman who is attracted by a simple yet superlatively sweet and feminine perfume will find a French extract of reasonable price entirely satisfactory. It came out first some four or five years ago, and sells for \$1.15 a bottle, the latter holding one ounce and a quarter. I used it exclusively for a time, and then was lured from my allegiance by a richer, more poignant perfume, of which I have now tired. Coming across the deliciously sweet fragrance of my old love last night at the opera, it has again captivated me, and I hasten to give it a word or two of praise.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

Maillard's



The
Best
Cocoa
of them
All.

**Maillard's
Cocoa**
has a character-
istic flavor not
found in other
cocoas. The
method of ex-
tracting the nutri-
tive elements
from the bean are
responsible for its
delicate flavor and
its wonderful
health-giving
properties.

**Maillard's
Vanilla
Chocolate**

is recognized the
world over as
being the best for
eating or for
drinking. Pure
and delicious. It
is flavored with
the true vanilla
bean and is
readily digested.

At
Leading
Dealers.

Sample can Maillard's Cocoa free on request

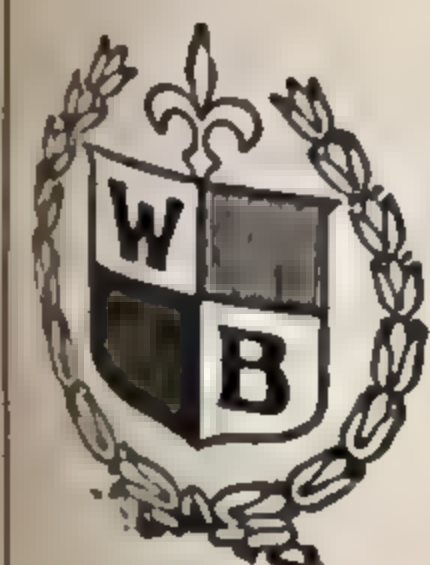


"S. M. B."

The newest design in William Bernstein Short Vamp Shoes, a delight to wear—it compels admiration. Its chic lines are fascinating and make it a charming addition to any costume—morning, afternoon or evening. Illustration is taken from model in satin.

\$5.00

The "S.M.B." model may be obtained at this price in any of the following materials: Satin, Velvet, dull Kid, black, tan or gray Suede; turned soles, Louis XV or Cuban heels.



William Bernstein

SHORT VAMP SHOES

TRADE MARK

ARE NOW FULLY DISPLAYED FOR SPRING, 1911

NOW IN STOCK many exclusive styles in white, black, tan and gray Buckskin, either high or low shoes. This attractive material is now highly favored.

White Linen Shoes, Ties and Pumps to Order

ORDER BY MAIL

Our special mail order department insures timely delivery of orders. Give size and other particulars and remit by check or money order.

William Bernstein

54 West 31st St., New York
Between Broadway and Sixth Avenue

Catalog "V" showing many models sent free.

REED & BARTON CO.

*Silverware
Jewels
Stationery*

The present display includes new designs and late patterns, as well as those established styles which have received the permanent approval of society and are always in good taste.

*Fifth Avenue at 32d Street, and Four Maiden Lane
NEW YORK*

Togards

THE daintiness which is inseparable from one's conception of the well-groomed woman—

In what is it more characteristically apparent than in her hosiery?

The soft sheen of lisle or silk on the curved instep or dainty ankle is a necessary part of the picture.

Such fine hosiery may be worn consistently and economically by women if they acquire the Togard habit.

It is the cleanly, sensible habit of every morning slipping on over the toes and under the stockings a pair of Togards, which keep the toes from working holes into the hosiery and absorb perspiration.

Togards add the finishing touch to the well-dressed man and woman's attire.

Togards are made in both lisle and silk. All sizes—for men, women and children.

Lisle, 10 cents a pair; \$1.00 per dozen pairs
Silk, 25 " " \$2.75 " " "

Sold by all dealers in men's and women's apparel. Should your dealer not happen to have Togards, we will send to you postage prepaid, on receipt of price. In ordering be sure to state size stocking you wear.



H. L. Nelke & Co.

Tenth and Norris Sts.
Philadelphia



Dyes are a Saving or an Extravagance

A San Francisco modiste says: "It's a matter of common sense—and whether or not one uses Diamond Dyes."

She further writes,

"When I was foolish enough to think that one dye would color wool and silk materials as well as cotton, linen, and mixed goods, I ruined several valuable garments for a customer."

"I then began a careful investigation of the Dye problem, with the result that I found Diamond Dyes, used as directed on the envelope, to be the only thoroughly safe Dyes on the market."

"I have now become so expert in their use that I can readily match colors. Diamond Dyes have saved me a large sum of money."

When you think of it, it is rather foolish to consider that cotton and linen, which are vegetable fibres, and mixed goods, which are usually 60% to 80% vegetable fibres—need no different dye than the animal fibres, wool and silk. As well believe that a broadcloth gown could be put in the tub like a wash-dress.

So it is that we make two kinds of Diamond Dyes—that both classes of materials may be given the same sort of treatment that gave them their original color when new.

Diamond Dyes

However—it is possible—if you are content with merely passable results on your wool and silk materials—to color them with the Diamond Dyes for cotton, linen, or mixed goods.

And you'll get far better results this way than with the imitation, so-called "All-Purpose" dyes.

For Your Protection

We believe that no woman is content with less than the very best results in dyeing. It's extravagant to be otherwise—particularly with wool and silk, the more expensive materials.

So we're now putting Diamond Dyes for Cotton, Linen, or Mixed Goods in White Envelopes—and Diamond Dyes for Wool or Silk in Blue Envelopes. This is for your protection—to save mistakes.

It may be, however, that your druggist still has a supply of Diamond Dyes for wool or silk in the white envelopes. Even so, their special purposes are plainly printed on the outside. Use them accordingly, and you won't fail to get the very best results.

Diamond Dyes are sold at the uniform price of 10c. per package.

Get these Valuable Books FREE

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you the Diamond Dye Annual—a copy of the Direction Book and 36 samples of dyed cloth—FREE.

WELLS & RICHARDSON COMPANY
Burlington, Vermont



BUSINESS VENTURES for UNTRAINED WOMEN



THE woman used to wealth who, untrained in any line, unexpectedly finds herself facing the imperative need of making her own living, has at the outset ten chances to one in her favor in the extensive acquaintance list she possesses. These are her best immediate business assets upon which she may at once draw, not in any sense as a pensioner, but as looking to patrons and helpers.

No one values a recipe for the stirring up of an income which has not been successfully tested. It will therefore be borne in mind that in this article the writer has a knowledge of the successful achievement of each suggested income-making project.

The one thing which people must and will do with unerring certainty is to eat. When, therefore, a woman undertakes anything in the culinary line, if she will observe a personal attention to detail and is willing, for a time at least, not to be deterred by the drudgery of close application to reliable cook books, she is certain to prosper.

That it is not necessary at the start to be a thoroughly competent cook oneself has been abundantly proved during the past summer at one of the Jersey sea-side resorts, where a tea room was started by a cultivated woman of former means. This adventurous one now finds herself in charge of the entire cottage in which she at first rented two rooms; and with a high-priced chef presiding in the kitchen, has opened a grill room, and so enlarged her business that her place is the favorite resort of the gay world for dinners and evening parties. A branch from which she has received a considerable addition to her revenue is the supplying of basket luncheons for sailing parties and picnics.

One of the most successful ventures in Washington is a tea room started a few years ago by two sisters with an exceedingly small capital and absolutely no training for a business life other than good health, good will and a fixed determination to succeed. The happy idea which proved their first mascot was that of furnishing the tea rooms in a delightfully homey fashion. The Delft platters and dishes on the walls, together with the plants artistically set about in effective brass and copper pots were supplied by a wholesale house to be sold on commission.

Having accomplished so much to please the eye, they proceeded to arrange a menu of well-cooked luncheons, prettily served, for such reasonable prices that it was no time before they had gained so immense a patronage as to warrant the opening of two branch establishments, one in the heart of the business section, and the other in the fashionable West End. At the latter place the tea rooms are frequently booked for engagements weeks in advance.

Every morning one of the sisters goes to market to make her selection of meats, fruits and vegetables. The entire output of milk, cream and butter of a large farm is contracted for by the year, and from another farm is secured the monopoly of eggs and chickens.

As they have ascended the ladder, the sisters have encouraged the small business ventures of other women, from whom they engage daily supplies of parsley, mint and herbs grown for this purpose in several private gardens of the city.

A New York woman left high and dry and without a vestige of training in any business, by her cleverness established herself in a lucrative employment. This was the serving of luncheons and dinners for wealthy friends, with a strict supervision of every detail, including early morning trips to the Washington market in order to obtain the choice of everything desired for the entertainments. The furnishing of floral decorations of table and rooms was included in the estimates, and where anything unusual in these respects was desired, this part of the program was attended to as skilfully as the supervision of cooking, and serving the meals.

Another New York woman, unexpectedly compelled to earn her living, has supported herself for some years by making glacé fruits and fine bonbons. For three quarters of the year she is busily at work, and in the summer takes a rest at a quiet New England resort. This success came to the untrained woman with no previous leaning toward cooking, but who rose bravely to the emergency of her life. Certain women have made successes of fashionable cooking

classes, but where it is not possible to secure the position of regular teacher of the cooking classes attached to public or private schools, this branch of industry can hardly be accounted a stable one.

One energetic woman, who suddenly realized that the future was a blank and she must work out her own salvation, is now the head of two flourishing lunch rooms. The uptown one, not a stone's throw from the Waldorf in New York city, was started several years since as a flower shop. To this was added a tea room and lunch department at the rear, and so successful was it that a year ago a second lunch room was opened in the Wall Street district. The proprietor states that her recipe for success to any woman entering upon a business career is always to give the public legitimate measure for its money; never to take advantage of the generosity of friends who flock loyally about at the start; to make a steady pull at continuous work, and to gather all the optimism extant. Following this recipe, failure can have no place in the undertaking, whatever the business may chance to be.

FASHION DESCRIPTIONS

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UPPER LEFT.—Simple tailored hat of navy blue Milan, with velvet ribbon draped around the crown, and a chic red and blue fancy feather placed at the left side.

UPPER RIGHT.—Outing hat of fine white Panama, with a band and tailored bow of black velvet ribbon.

MIDDLE.—Smart model of "burnt straw" Milan, trimmed with a drapery of navy blue satin, and a pompon formed of ostrich with a Brazilian humming bird in the center.

LOWER LEFT.—An interesting new hat known as the "auto tire" model, which has a perfectly round rolled brim. The crown is of white Milan and the brim of black.

LOWER RIGHT.—This season's sailor hat is shaped very much like a man's, the crown being fairly high and the brim a trifle narrower than is usually seen on a woman's sailor. The hat illustrated is of white straw faced with black straw.

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LEFT FIGURE.—Chiffon taffeta in two tones of rose composes this Empire evening gown. A plastron of lace harmonizing with the motifs on the skirt and lace elbow sleeves complete the costume.

MIDDLE FIGURE.—Green surah and foulard to match compose this quaint little jerkin costume. The bodice is outlined with a narrow green and gold galon.

RIGHT FIGURE.—Wine-colored voile frock made on graceful lines. The waist is of the body-and-sleeve-in-one design, and features trimmings of satin. The round neck is finished with a shirred tucker of cream net, and the sleeve caps in slashed outline are finished with net under-sleeves which have cuffs of the wine-colored satin. The skirt is finished at the bottom by a band of black satin. Vogue patterns of these models cut to measure; price, \$4 each.

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LEFT FIGURE.—Smart suit of tussah linen in coral color with a deep Irish lace collar. The coat has a cape collar of linen fastening with cord and tassels—the deep cuffs are trimmed with crochet buttons, which are also used on the coat and skirt front.

MIDDLE FIGURE.—Paquin model of fine white serge, with a pin stripe of blue. The collar, revers and turn-back cuffs are of black pan velvet. The jacket is cut with a side fastening and a peplum which raises the waist-line. The skirt has side panniers.

RIGHT FIGURE.—Model in navy blue satin laine with a silk braid trimming finished with black silk tassels. The coat fastens high with a line of black crochet buttons. The braid trimming is in diamond design on coat-side and sleeve, each lower point being finished with a tassel.

Vogue patterns of these models cut to measure; price: skirt, \$2.50; coat, \$2; or entire costume, \$4.

FOR TOILET AND NURSERY



CUTICURA SOAP

Is supreme. It is so because of its extreme purity, delicate yet effective medication and refreshing fragrance. It costs but little more than ordinary soaps wears to a wafer and gives comfort and satisfaction every moment of its use. Once used always used.

Depots: London, 27, Charterhouse Sq.; Paris, 10, Rue de la Chaussee d'Antin; Australia, Towns & Co., Sydney; India, B. K. Paul, Calcutta; China, Hong Kong Drug Co.; Japan, P. Maruya, Ltd., Tokio; So. Africa, Ltd., Cape Town, etc.; U. S. A., Potter & Chem. Corp., Sole Props., 133 Columbia Ave., Boston.

Post-free, samples of Cuticura Soap and Ointment, with 32-p. book on Skin Treatment.

Tell Me Your Foot Troubles


Enlarged Joints Reduced and Toes Straightened by Achfeldt's (Patent) "Perfection" Toe Spring.

Worn at night without inconvenience, with auxiliary appliances for day use. Sent on approval. Money refunded if not as represented.

Use my Improved Instep Arch Supporter for "flat foot" and broken down instep. Tell me your foot troubles. It will ease your mind; I will ease your feet. Send outline of foot. Full particulars and advice FREE in plain, sealed envelope.

M. Achfeldt SPECIALIST
YM 163 West 23rd Street, N. Y.

SPANGLES & EMB. MATERIALS
BEADS FOR BAGS AND CHAINS
Gold Threads, Cross Stitches, Paper, Silks and Wools, Lace, Buttons, etc.
EVERYTHING YOU CAN THINK OF IN THIS LINE
PETER RENDLER, IMPORTER, 111 E. 9th St., N. Y.
WHOLESALE & RETAIL



The Easter Parade

Among all the things that make for taste in dress there is nothing so important as the selection of correct footwear.

The Shoe is a distinctive feature of one's dress. It catches the eye quickly, and particular people are very careful to be up to the moment when it comes to Shoe style.

Let your interest in being well dressed take you further than mere reading. Select your Footwear from the

"Cammeyer" Style Book of Shoes

and you will be certain of the highest type of style and quality in fullest measure. This book of over 250 Footwear Fashion Pictures is a liberal education in smart Foot Dress.

When purchases amount to \$5.00 or more, and a remittance for the full amount accompanies the order, we prepay express charges to any Post Office or Express Office in the United States or Canada.

Write us to-day for Style Book "B."

"CAMMEYER"

Sixth Ave. and 20th St.
NEW YORK



We call
attention
to our
Special Showing
of
\$15 Hats

Smart Up-to-Date
Models

*The Little
Gray Shop*

43 West 38th Street
New York



Mme. Thompson's Greatest Specialty

is for gray haired women

who MUST NOT grow old and feel
YOUNGER than their hair will admit.

A letter Extract:

MOTHER'S TROUBLE HAS BEEN
TO DRESS HER THIN HAIR BECOM-
INGLY. IMPOSSIBLE until NOW.
Since WEARING one of YOUR FLUFFYS
she looks ten years YOUNGER and takes
solid COMFORT and PLEASURE in
LOOKING so WELL.

Fluffy Ruffers,

the MOST PERFECT article for the hair; found only
at my shops, \$5 to \$15.

Hair Whitener, for yellow stains and faded hair,
makes any hair clear white in shade.

Mme. THOMPSON, 28 West 22nd Street
(Opposite Stern Bros.) Phone 898 Gramercy

ASK TO SEE OUR WONDERFUL DYE, ONLY ONE TOUCH FROM ONE
BOTTLE. ANY SHADE.

NEW LIFE FOR YOUR TEETH

secured by the constant use of

**Dr. Benach's
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or
Spearmint Tooth Elixir

"The Dentifrice of Quality"

They are absolutely pure, contain no injurious acids
and leave a delicious and lasting after-taste.

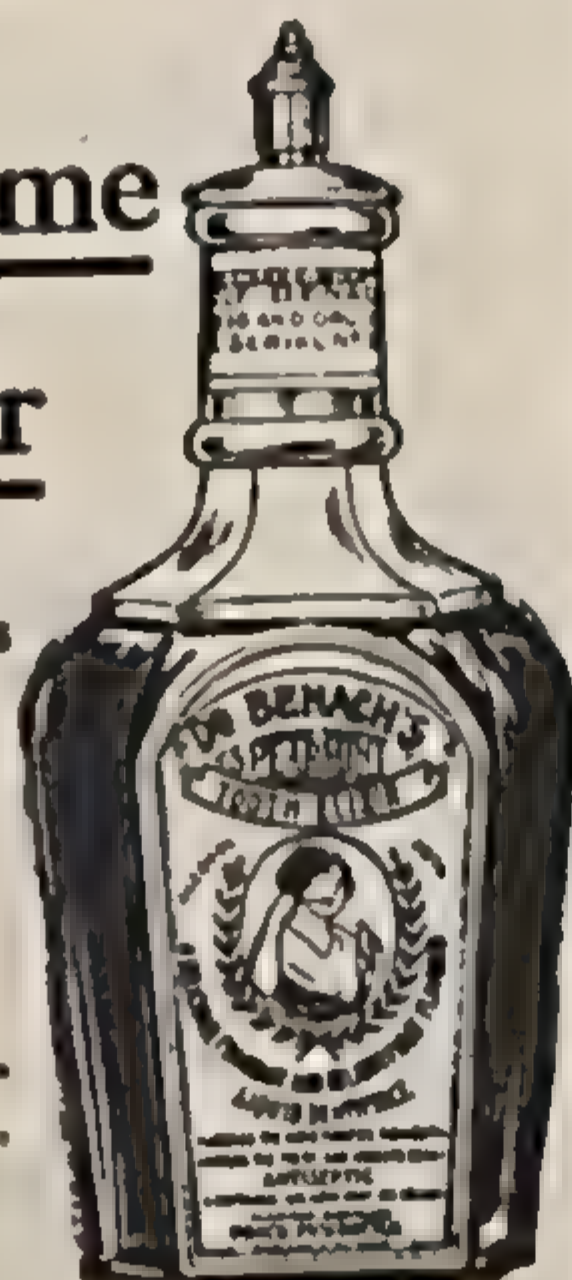
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YOU WILL ALWAYS ASK FOR IT

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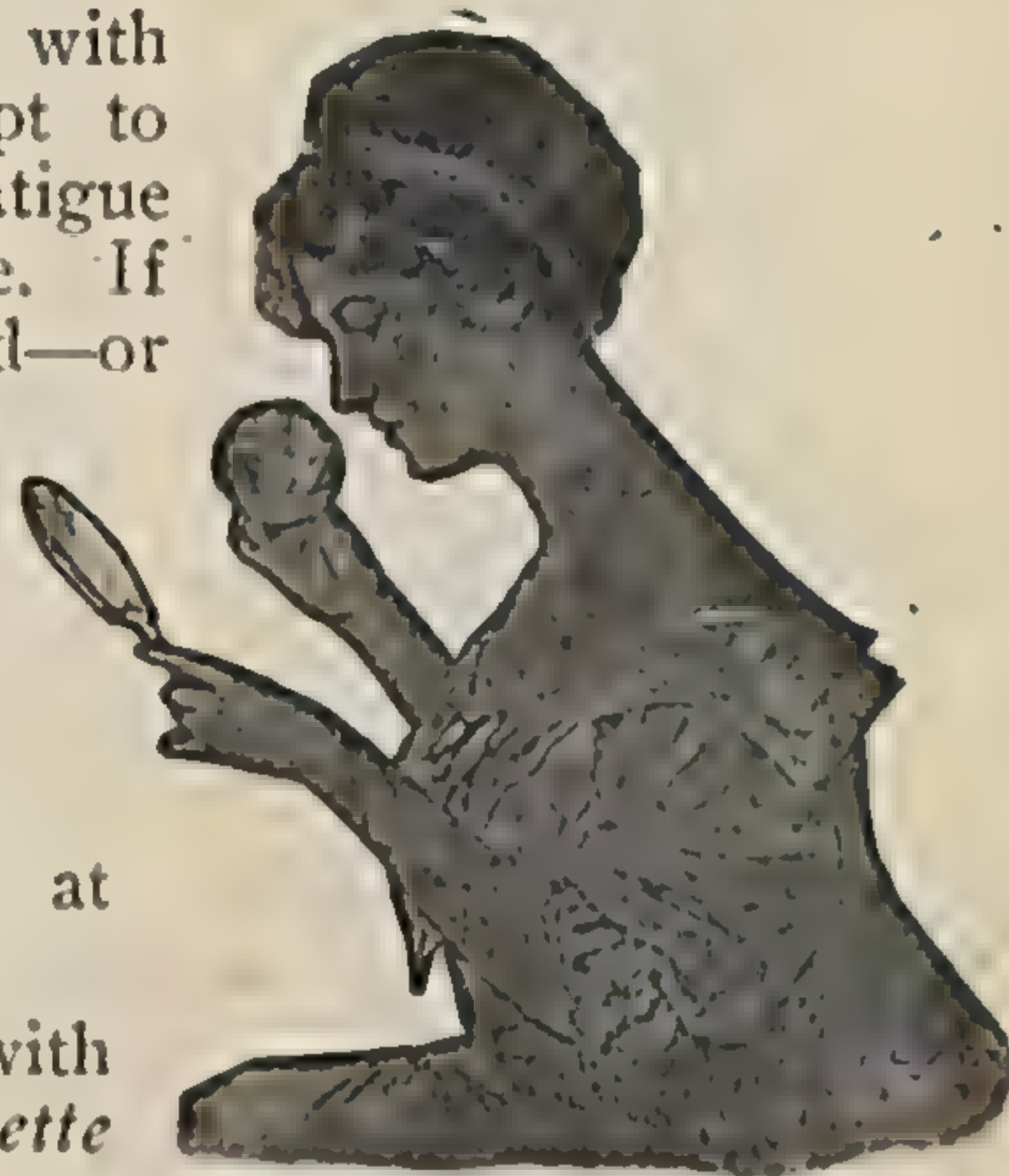
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Morris
Benach & Bros.
432 Fifth Ave., N.Y.

If not at your dealer's send 25c. in stamps or
coin and we will forward a bottle
or tube postage prepaid.



ELIXIR

A WINTER crowded with
social duties is apt to
show traces of fatigue
even on the youngest face. If
one is on the borderland—or
beyond—middle age, the
brilliant days of spring
are cruel to the haggard
and drawn faces and
show the need of treat-
ment, both at the hand
of the face expert and at
home.



Our home treatment with
Dr. Dys' Sachets de Toilette
is widely known, having been
used for years by fashionable women all over the world,
but our face treatment at our Parlor is a comparatively
new departure, and we can assure our patrons that the
same conscientious thought and care which character-
izes our other work will be given also in this branch.

A facial treatment to be efficacious must be soothing
and restful; after it, eyes should be brilliant, cheeks
flushed, skin smooth and velvety—in short, the face must
look at least five years younger, without being artificial.

No rough massage will accomplish this—on the con-
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EUGENE MACK**

Suite 1004
507 Fifth Avenue
New York

HAS PARIS OVERREACHED HERSELF in HER LATEST DIVERTING SENSATION

(Continued from page 36)

with their decoration of white and colored bead embroideries, and shining crystal beads; at every movement the light catches anew their reflection until the eye dazzled.

EFFECTIVE PAQUIN COSTUMES

The attendance that night was marked by an unusual number of celebrated beauties of the stage. Taking part in the play Mademoiselle Dorlay was regally beautiful in a gown all scintillant with silver embroidery, pearls, and crystal tubes woven into a transparency that hung over pale rose colored satin, framing her blonde beauty enchantingly. And what a charming picture of the eighteenth century she made when, robed in a dainty *chemise de nuit*, all a-foam with snowy lace frills and rose-colored ribbons, with a dainty bonnet de nuit to match, she reclined in a great bed! Later, she wore a *dishabille* gown of white mousseline de soie, clinging, all enveloping, trimmed with royal blue silk and edged with white swan's-down. Of vivid but delicate beauty, exquisite with her blondness, was a gown of geranium mousseline de soie combined with soft brocaded silk of the same shade and embroidered in silver; and, finally, a toilette of strongly mingled shades of blue—strange but perfectly harmonious—a toilette that showed consummate art in its mingling. The name of Paquin is stamped on all these gowns—gowns that, while continuing the lines of the last few months, have an air of originality because of their artistic color schemes.

SMART COSTUMES SEEN IN "LES MIDINETTES"

As the name indicates, the "Mimi Pimsons" of the Place Vendome and the Rue de la Paix pervades the new piece of M. Louis Artus, "Les Midinettes," being a strongly psychological and frightfully logical piece full of wit and graceful dialogue. In the leading part Mademoiselle Mistinguette is bewitching as she sits at luncheon, with other midinettes, on a bench in the garden of the Tuilleries, *chic* in her midinette costume of short skirt, and smart shirtwaist, laid in wide plaits, its collarless neck loosely cravat with wide soft ribbon tied into a big bow. Over the shoulders the plaits continued to form the short sleeves.

SMART AND ORIGINAL CASQUINE

Later, in the movement of the story, she was transformed into an elegant Parisienne by a Béchoff-David toilette—a veritable dream of beauty achieved in white crêpe under a belted "casquine" of blue and white English embroidery. Cut short in front, it trailed at the back over the pure white crêpe of the under dress. Striking a new note, this little garment appeared in a second toilette, made of green mousseline de soie, embroidered in pearls and crystal beads, worn with an under dress of white mousseline de soie. Its jaunty youthful lines were much admired. Redfern composed two adorable gowns worn in this piece; one a flower printed silk voile, with draped skirts trimmed with leaf green Liberty silk; the second of fleecy white voile with wide borders and bands of soft Persian cachemire colors and designs.

HOOPLESS EARLY VICTORIAN NOT SO BAD

The Early Victorian gowns worn in Sardou's play, "La Famille Benoiton," promise to have some effect on the Paris modes for late spring and early summer. With the hooped skirts discarded they are not without charm—these full skirted gowns, the little jackets and the draped fringe-bordered over skirts, lifted to show an under skirt hemmed with a thick silk ruching, a deep border of gay plaided stuff, or zig-zags of black velvet ribbon. The three-seamed back to the corsages, and the little basques, and the mull and lace fichus of this period, were attempted last season. Their success this season is still to be decided.

From the theatrical point of view the most important feature of this important week is the inauguration of "Au Theatre Impresif" with its premiere of Crommelynck's "Le Sculpture de Masques."

The announcement of this forthcoming event stirred the critics profoundly and called out many amusing paragraphs in the daily papers. These same men, who went to scoff, stayed to applaud, to admire, and to endorse. An evolution of the *théâtre libre*, it is the last word in realistic art—the Matisse of the drama—a theatre where silence is allowed to speak—where all useless words are eliminated and all gestures and attitudes strictly express the subject in hand. Each time the curtain fell, it rose again on the natural movements of natural life, as though it had never fallen.

TRIMMINGS LOW TONED

The first new gowns of the season displayed at these premières show accessories extremely low toned in color effects. The silks and ribbons used for belts, sashes, and bows, are of dead leaf tones, pale tans, taupe, and dull gray to the total exclusion of the gay colors used formerly. The gayety is confined to the materials themselves, a gaiety of colored silk embroidery, bead embroidery, brilliant borders, wide stripes, and huge spots.

NEW EFFECT IN SKIRTS

Skirts that open in front are among the latest fancies. They close with buttons and real holes, and are left unbuttoned ten or twelve inches above the hem. Quite fetching is a tailored costume with a skirt of this sort. Scant, and straight, is short enough to show the feet to the smart bow that ornaments the pretty shoes. The straight coat, closely clasping the hips, has revers that turn narrowly from the shoulders to broaden wide, and square below the bust; it fastens here with one button then slants sharply back, leaving a pointed opening. The revers are faced with the new, soft white camel's-hair—the loveliest material for that purpose imaginable—and the one button is covered with it. As the unbuttoned front breadth of the skirt falls apart in walking, there is revealed a narrow white panel. In contrast to the deep blue granite cloth of the costume the soft white is charming.

This beautiful material is seen in the decoration of a long garment of black charmeuse satin. Made in sweeping folds, of seamless lengths, the open sides turn back with facings of the camel's-hair cloth, to widen into diamond-shaped revers that meet in the back, under a long-looped bow of wide, black satin ribbon. These turned-over portions narrow on top of the shoulders and at the hem, and are held by large, flat black ribbon rosettes. The straight lapping fronts are faced with white. New skirts of striped and spotted materials have straight "aprons" of plain transparent materials frilled, fringed, or ribbon bordered. Quaintly attractive is a gown of white silk with gay flower bouquets scattered over its surface. Perfectly plain, with a round, collarless neck and tight, long sleeves, it is oddly ornamented by a long, wide apron, of emerald-green mousseline de soie, gathered about the waist into an up-standing, two-inch-wide frill.

COTTON FABRICS BEAUTIFULLY MADE

The new embroidered white linens and cotton voiles I saw at Rodier's great silk house I have since seen made up into adorable summer gowns at a private exhibition given by Madame Fournier in her salons on rue Volney. Particularly fetching was a gown of cotton voile, with a long apron overskirt embroidered in thick white floss in a design that filled only one corner of it. The straight, narrow breadth, that fell from a high waist-line in the back, was embroidered in the opposite corner, and each was edged with white grelots. The tiny sleeves, also edged with the grelots, were covered with embroidery above little elbow puffs of the plain voile, and the same odd, one-cornered effect was carried out in the corsage, where the embroidery was massed on one lapping corner, back and front.

Pencil and pen are alike unable to plainly depict the beauty of the new materials when made up by skilled and tasteful hands and brains. A gray and white striped mousseline de soie, with a wide border of

(Continued on page 108)

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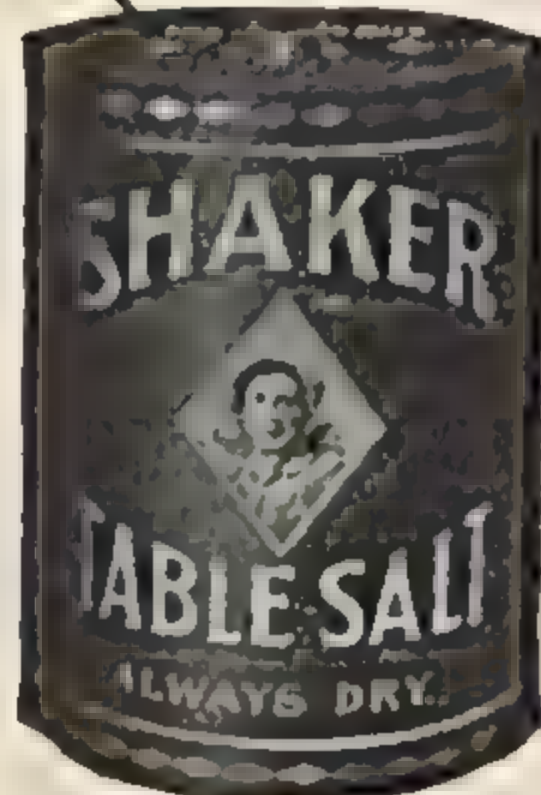
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**37 GREAT JONES STREET
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HAS PARIS OVERREACHED HERSELF in HER LATEST DIVERTING SENSATION

(Continued from page 106)

large, gray and white squares, Madame Fournier has turned into something quite unique, by an embroidery of coarse red silk set in squares of cross-stitch on alternate squares or clusters of squares. Bands of red mousseline set in the tiniest of tucks in horizontal lines bordered the skirt and sleeves, and formed part of the belt. And in her lingerie gowns and blouses she uses this method of fine tucking in connection with lace frills and bands, with most successful and novel results.

WALKING SKIRTS CLOSE-FITTING AND SHORT

At the first openings of spring model gowns the skirts of walking costumes are shown with the chic, close, straight lines of the past season and are shorter than ever—short enough to show the feet with all their pretty adornment of colored heels, bows, buckles and silk stockings. Nearly all the jackets that accompany these skirts are on the lines of the old bolero—of varying lengths and trimming. An air of freshness is given to them by wide, flat collars of white embroidered muslin, lace-edged and lace-frilled, with upturned cuffs to match. The sleeves, sewed easily into the armholes, are straight and loose and of a length that well covers the elbows; about three-quarter length generally, but this is by no means fixed; they may end above the elbow, and often this practical little garment is sleeveless, or it has sleeves of quite a different material—matching the chemisette, for example, or of the silk of the underskirt.

SILK ON WOOLENS AND WOOLENS ON SILK

I have seen several tailored costumes made of the new woollens trimmed with striped, spotted, and gay plaided foulard silks; and also with flower-figured silks. In this case the silk composes the underskirt and is used to shape the upper part of the corsage under the little coat. And silk tailored costumes are trimmed with bands, belts, collars and cuffs of cloth, covered with machine stitching.

NEW CLOAK MODELS

A Martial et Armand street afternoon costume of soft, dark blue satin is charming with its plain, close hung, double skirts. The upper one mounts up on to the corsage, completed with blue silk voile over an under-chemisette of white lace; a bit of dull rose color is cleverly arranged to give the effect of contrast, always desirable. When the manikin appeared in this costume, this little corsage was covered by a garment that appeared to be but a continuation of the skirt, but, discarded, it proved its utility as an outside garment. It was adjusted by a hidden belt placed high about the figure; over it the fronts crossed loosely, with a fichu effect, and from the neck at the back fell a deep pointed cape—a sort of Capuchon hood—deep pointed and finished with a tassel. The sleeves were short and open. This same form of cape-hoop, carried out in white lace, beautified a most ravishing evening cloak of black silk voile lined with rose-colored mousseline de soie. This and other long, loose cloaks were displayed that day, with openings cut for the arms and oddly draped sleeve folds, strongly resembling the "houppelands" of the fifteenth century.

MODERN INTERPRETATION OF OLD MODELS

Indeed, if one searches books on old costuming it is quite easy to place the origin of all the marked features of the gowning of the twentieth century. Audacious as is the "trouser" skirt, displayed in some form or other by all the leading houses this season—displayed, as the head of one great house said to me, "as a mere *plaisanterie*," in other words, as a sensation to meet the demand for one, by the foreign buyers, at the beginning of a season that, at this moment, seems to promise little that is new in form—it is far from being as audacious as its prototype worn by the "merveilleuses" of the Directoire, a skirt cut in such a way it displayed the leg in front to the knee. And the manner in which these dames of high degree lifted their skirts from the ground would be startling today! Taken in both hands, the fulness

was drawn closely from the back to fall over the clasped hands in front, leaving the leg exposed from all points of view. These latter-day skirts that permit a view of the ankle—even the calf—have a gentle air of coquetry, dashing though it may be, that in the privacy of one's own home is quite permissible. The "trouser" skirt of this year does not reveal the leg; on the contrary, it covers it in a manner quite different from the Directoire skirts of the past and of the present. But with neither beauty, grace, nor comfort to endorse them, they are not likely to be accepted.

LATTER DESIGNERS THE MORE ARTISTIC

Heirs of all the ages, the modern designers and couturières, proving the worth of their art in the admirable blending of styles of all periods, in offering a liberty of choice, and in the more artistic mingling of colors, and in increased refinement of form. While always in the world of fashion what is appears at the moment more pleasing than what has been, all must agree that the feminine figure clothed in modern corsets and gowns is more in accordance with the lines of the unclothed, natural figure than has been the case for many centuries. Though several French women of high social standing dress in a manner peculiarly their own—a "model gown" spells no meaning to them—there is no one who can say, as did la marquise de Montespan, "La mode c'est moi!" Like the Parisienne of to-day, this beautiful woman loved transparencies of varying colors and designs, set one over the other, and all sparkling with jewels, paillettes and glass tubes; the treasures half-hidden as real as those fully displayed.

A sweet reminder of former times is a wide Louis XIII collar of fine linen, lace-edged, with wide, stiff, upturning cuffs to match. These collars, made after the veritable model, circle the neck high about the throat, or, cut in a wider circle, they fall from the top of an evening décolletage; and whether high or low, there is a stateliness about this neck finish which is supremely fetching. Extremely fetching under a fresh, youthful face are smaller collars and cuffs of the same period—worn then by the bourgeoisie—made of plain, glossy white linen perfectly untrimmed, save for a narrow hem finished with fine hemstitching. In their Puritan aspect they are bewitching. The Quaker-like demureness of gowns topped by these collars is in most fascinating contrast to the richness of the material composing them.

Some of the new woollen and silk materials are strikingly pretty by reason of a thick, raised cord that stripes them, set a considerable distance apart. Though woven with the material, it seems like embroidery achieved in a heavy over-and-over stitch. It is particularly effective when used in a mingling of bright colors with a little white against a dark ground. Again, it is like a solid white cord. This, on a ground of dark blue, I saw turned into a smart street costume of double skirts and a little "pony" jacket with wide revers and collar faced with woolly white camel's-hair. The skirt was made with a line of buttons on each side, and one in the middle of the front—all so closely buttoned that the mannikin who displayed it ambled in her walk like a Japanese maiden; so constricted were her movements that all the spectators broke into a laugh. It was then unbuttoned for the space of several inches on each seam, disclosing flat, plaited panels that allowed ample room for the average stride.

Valenciennes lace, dyed blue, shaped in large squares made a dainty and original trimming for a summer gown of white cotton voile, all perlé, shown at Madame Fournier's. On the skirt the squares were set in two rows, corner to corner; smaller squares shaped the corsage and sleeves, and pale silvery ribbon circles the waist.

Among the prettiest things lately seen are lace flounced underskirts worn under tunics of beaded transparencies. Extremely short, the lace flounces fall prettily about the ankles, and in spite of their fulness they preserve the close silhouette.

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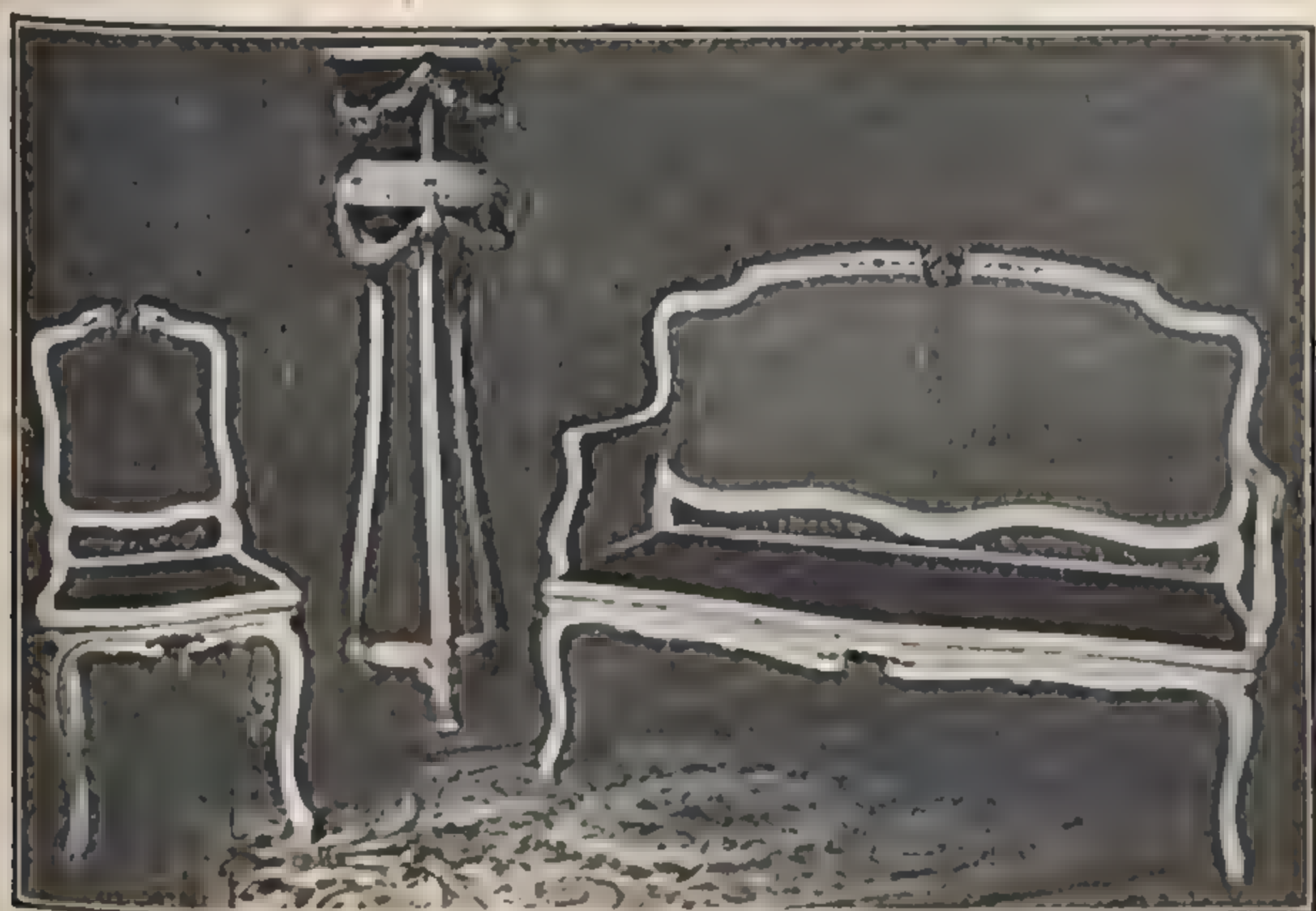
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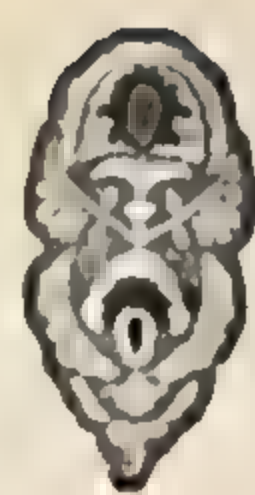
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DR. JEANNE WALTER

Inventor and Patentee

Dept. A, Suite 300, 45 West 34th Street
New York

166 Geary St., San Francisco, Cal.



A SPECIALTY SHOP for GOWNS and CORSETS

(Continued from page 48)

STREET COSTUME IN BLACK AND WHITE

The short-skirted costume here illustrated
is developed in serge, of a smart black and
white weave in zigzag effect. The elbow
cuffs and deep yoke are of Irish green satin
trimmed with a fancy black braid, the whole
being veiled in black chiffon cloth. The
buttons are in the new bullet shape, velvet
rimmed, with centers of the serge. The
girdle of folded black satin, placed slightly
above the normal waist-line, is designed to
be fastened at the front under a long, ob-
long buckle of old Dutch silver. The high
collar and shallow yoke are of fine white
lace. If one prefer longer sleeves, deep
cuffs of the same lace may be added. The
double skirt comes as a relief from the
more usual plain style.

There are many other color combinations
that would be equally attractive in this
model, such as dull green with self-tone
braid over white or prune-colored serge
with taupe braiding. However, as black
and white materials are always smart in ap-
pearance, as well as being greatly in vogue
this year, the first-mentioned combination
would be the wisest choice for a practicable
shopping costume. It might also be car-
ried out in linen for hot-weather traveling
purposes. It will be made of serge for \$40,
this price to include all materials and trim-
ming.

GRACEFUL AFTERNOON GOWN

The original of this model was of crêpe
météore, hand-embroidery and rich lace in-
sertion, costing \$65. A supple chiffon
broadcloth or a summery marquisette might
also be used for the foundation material,
the choice depending entirely upon the
climate in which the gown is to be worn.
The model in delicate wood color was re-
lieved by a twisted silk cord of brilliant
cerise. The right rever of satin was embroi-
dered in the wood tint, and the lace was dyed
to match. Fascinating was the little vest,
of shirred maline in an écreu tone with a
double lace frill topped by tiny gold bullet
buttons. The right rever, in place of be-
ing embroidered, would be effective if made
entirely of lace in a dainty floral pattern,
shielded by self-tone gauze. Other color
suggestions are night-blue chiffon velvet
with a cordelière of gold, or, when intended
for a blonde, of pistache green with silver.
Crêpe de chine in dull black would make
of this model an attractive mourning cos-
tume. With royal blue as the foundation
color, the full revers and cord should be
of a brilliant cerise. Note the odd little
puff at the upper part of the sleeve and the
Empire effect obtained by the high cord
girdle.

SIMPLE LINES IN AN EVENING GOWN

This shows the much used tunic of sheer
mousseline de soie. The underslip, of
supple satin in a pale maize color, extends
up as far as the high waist-line. Here it
is met by a bodice of white lace, covered
with a single layer of maize-colored chiffon.
The tunic is brought well up over the bust,
sheathed in soft folds about the front of
the figure, and then drawn round to the
back, where it is fastened under a dull
gold buckle. There is no girdle. The effect
of the lace pattern partly concealed by the
mousseline at the bodice front, is very
lovely. This model will be carried out as
described for \$70. A similar gown of chif-
fon in the palest of blues over an apricot
satin slip, with lace of a silver mesh in the
bodice, is an odd and pretty choice. Black
over Irish green constitutes one of the new
color schemes. With such a gown, emer-
alds and diamonds should be the only jew-
els worn. An entire gown in white with
a buckle of antique blue is also in good
taste, as is also a white gown veiled in
black chiffon. Again, this same model
might be developed in somber violet under
a sheath of pearl-gray chiffon. Countless
are the color schemes to be chosen for every
type of beauty.

NOVEL SURPLICE BLOUSE

This blouse, though it might be made of
silk marquisette, is still newer if of crêpe
de chine in a color to match one's suit.
As illustrated, the skirt extends far up to
meet the blouse, and no belt is here re-
quired. A folded girdle of the crêpe de
chine could be added for use with the more
usual banded skirt. A novel note is struck

by the application of the trimming—
one side of the figure alone. It consists
of dead-white beads placed in clusters over
sleeve and on half of the bodice. Simi-
lar beads outline the elbow cuffs and the
border. Lustrous pearls, because of their
lightness of weight, are more satisfactory
for use on sheer materials. The same ef-
fect, however, may be obtained by
French knots done in heavy white
The yoke is of fancy net. The lining
this blouse, with its deeply pointed
and well draped bodice, are noticed
good. It will be made to order for
Orders will be filled by mail, provided
necessary measurements and explicit di-
rections as to color and trimming, are sent

CLEVER REMODELING

Many persons believe that the cost
remodeling is equal to that paid for
making of a new gown, but, even so,
this be true, they must not overlook the
fact that, in remodeling, no money or
a trifling sum, need be spent on new
materials. In this day of rich and last-
ing fabrics, one can wear a single gown
a careful overhauling of it now and then
for several seasons as part of a wardrobe
that includes newer gowns. The dress-
maker whose prices have been quoted
willing and able to take orders for remod-
ing as well. Her prices in this instanc-
too, are quite reasonable, and the good re-
sults of her work will be vouched for by
many Philadelphia women. For an exam-
ple, take the evening gown already de-
scribed. Almost any gown, of a passé style
but of soft material suitable for even-
wear, could be transformed into this model.
The satin, or whatever the material for the
underdress happens to be, need not neces-
sarily be in perfect condition, for the new
veiling will hide any slightly faded or worn
places. The charge will depend entirely
upon the amount of time required in mak-
ing the change. Estimates will be furnished
as soon as the model to be copied is de-
cided upon. Since the prices quoted for
this article are below the average for the
quality of work given, a rule has been
made in this establishment for cash pay-
ment only, i. e., by money order or check.
This requirement seems only fair, when
one considers that smaller profit is made
on each article than in the more expensive
shops.

The YOUNGER GENERATION

(Continued from page 56)

and patch pockets is held at one side by
two large wooden buttons. A cap-shaped
hat of brown straw to be worn with it is
slightly upturned at the back and de-
corated with two narrow black quills.

Apropos of smocking, a very
model for a girl of six years is made of
fine handkerchief linen, and has the middle
front and back delicately smocked, and
flanked by box-plaits that extend from the
shoulder to the foot of the skirt. Un-
neath these box-plaits the sash is carried
and the skirt and sleeves and neck are ed-
ged with baby Irish lace. The full front
portion, decorated with the fine needlework
gives distinct elegance to the dainty little
frock.

Pink linen makes a most becoming
for a child of almost any complexion. One
model that is fashioned with a kilted skirt
is plain in front, and joined to the bodice
under a belt. A deep lingerie collar and
cuffs, inset with baby Irish lace and caught
with a black satin cravat, gives a smart
finish, and the rolling-brim hat to be worn
with it has small pink ribbon roses for a
trimming.

PICTURESQUE AND ARTISTIC

Very quaint and picturesque are the
newest imported gowns for children, and
the tendency to lengthen the skirts for the
Empire effects is noticeable. One of the
crêpe de chine frock for a girl of eight
is particularly appropriate. The skirt
straight skirt is gathered to a plain little
low-necked body that has tight "puffed"
sleeves, with ruffles of handsome hand-
made lace, the same being used for the neck-
line. The hair is bound with a snood of blue

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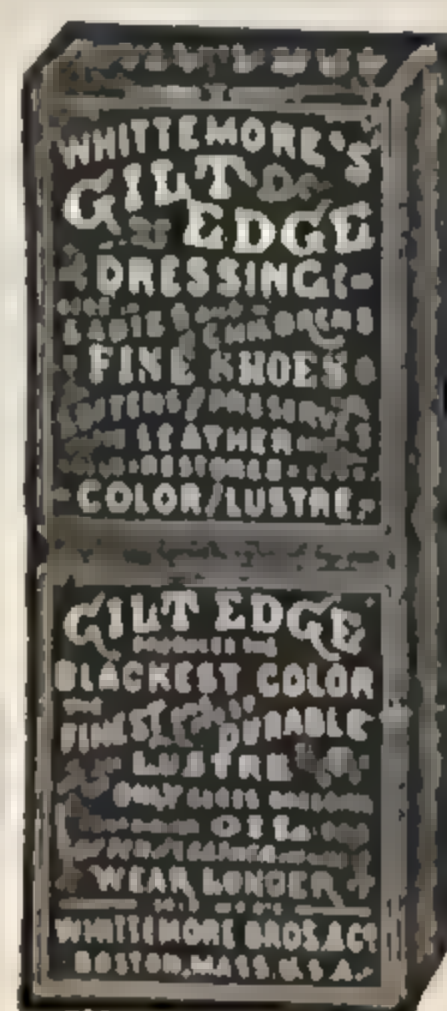
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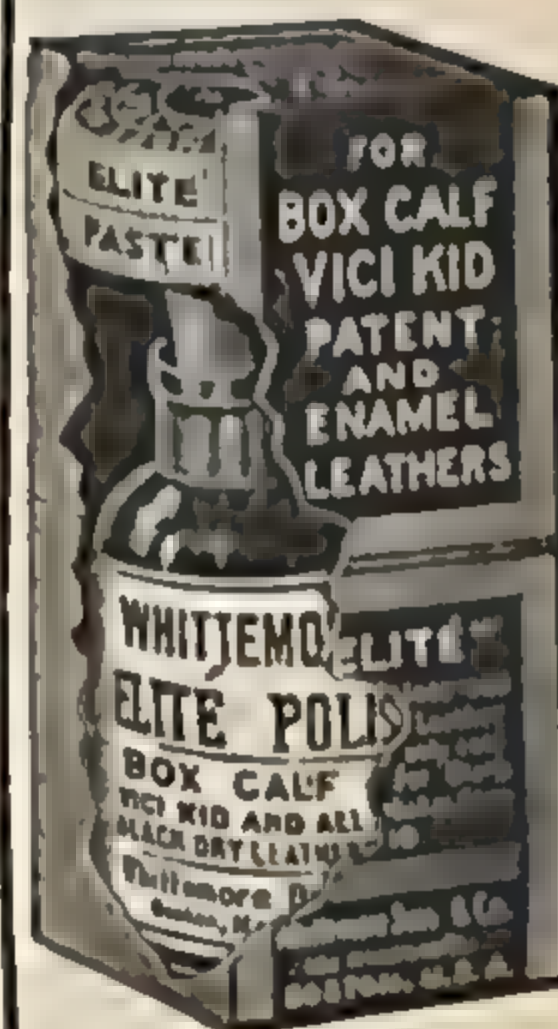
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SHOPPING BULLETIN



ONE of the leading shops is showing two "specialties" in Spring suits which combine unusual prices with extraordinary values. The first is a strictly tailored suit, cut on good lines; the coat is lined with peau de cygne in the color of the suit, has a French back, fastens with four buttons, and is finished with a piqué fold around the neck. The skirt has a straight panel front, box plaited back, and three gores on each side. The material is fine serge and the range of colors wide, for the suit comes in light gray, dark gray, navy blue, black, black and white shepherd's plaid, black as well as navy blue with white hair-line stripes three-quarters of an inch apart. The price is \$19.50.

The second is a smartly tailored suit of fine blue or black serge. The coat is lined with satin messaline to match the color of the suit, or in light gray, has a French back and fastens at the corsage with three loops and braid covered buttons. The rather long revers are trimmed with fancy black silk braid, a touch of the braid appearing on the sleeve, and a braid band 3¼ inches wide is laid around the bottom. The skirt has a panel front and back, and gored sides, the belt being stitched fast to the skirt. This more elaborate suit costs \$25.

ENGLISH TOP COAT

The smart English top coat, always useful, promises to be the season's choice for seashore, mountains, traveling and driving. Most of these coats are strictly tailored, have straight lines and are about 45 inches long. A very handsome one at \$75 is of imported white worsted in zephyr weave, fastens with three pearl buttons, has large patch pockets, and is lined throughout with white satin. Scotch tweed top coats in brown, navy blue and black, are \$68.

FOULARD AND PONGEE GOWNS

A one-piece dark blue satin foulard gown with white pin stripes at intervals of an inch is one of the new models. The waist has a high collar and V-shaped yoke of white net embroidered in gold reaching to the girdle in the front and ending in a square yoke in the back. Inverted lapels of the foulard extend to the girdle in both front and back; the waistline is slightly raised in the back. The three-quarter length kimono sleeves have turn back cuffs and a suggestion of undersleeves in the bit of net which shows at the wrists. A bow tie with long ends at the neck and a double row of five tiny buttons on the yoke in front finish the waist. The skirt has a gored front and inverted plait at the back. A double row of tiny buttons runs directly down the front and on each side of the front gore is a 4½ inch band (cut so that the stripes run crosswise) which reaches from the girdle to the hem and continues around the bottom of the skirt—\$42 is asked for this.

Another attractive foulard dress is of navy blue with pin stripes of dots and lines very close together. The kimono waist is a charming combination of the figured foulard and plain navy blue messaline with round and flat silk braid appliquéd in a pretty design by hand. The round Dutch neck is finished with a band of narrow lace bound with messaline and the three-quarter length sleeves have little undersleeves of lace. The messaline girdle consists of five folds. The skirt is gored and has a fourteen inch band of the dark blue messaline around the bottom. A box plait at the back extends to the bottom of the skirt and covers the messaline band. This gown is \$29.50.

Especially good value is a little dress of domestic pongee in natural color at \$18.50. The kimono waist has a collar and short round yoke and undersleeves of white lace bound with green satin. Hand embroidery of green, black and brown silk, and tan braid in a charming combination trim the front of the waist, and extends under the arms and across the back. The skirt has a panel back and front and four double folds four inches wide run from the front panel to the back.

In response to numerous requests, and in order to make our shopping service as helpful as possible, we shall publish at frequent intervals a shopping bulletin, to contain descriptions of the newest articles seen in the shops, memoranda of the best values procurable, and other shopping news of interest to women. Readers of our regular "Seen in the Shops" department will appreciate this supplementary service, which we furnish free of charge.

CHIFFON SCARF

Pretty chiffon scarfs 2½ yards long by ¾ of a yard wide beaded with iridescent white porcelain beads are being shown at \$3.95. The colors are white, black, red, shades of blue, and pink.

SEPARATE BLOUSES

New white linen outing blouses have round sailor collars (3½ inches wide) in the back, turn-back cuffs on the three-quarter sleeves and both collar and cuffs faced with light blue, tan, gray, pink or lavender linen. The covered buttons which the waist is fastened and the stitched flap on the little breast pocket are also of the colored linen. This waist is \$4.

The material of a white washable marquisette waist, having Egyptian embroidery in a charming combination of rather blue, black and white (or heliotrope, black and white) was imported and then made and is being sold at the remarkable price of \$7.50. The embroidery is applied in square (4½ x 4½ inches) on the front and back, and a piece 3½ wide at the neck and ending in a point on the shoulders, the depth of the embroidered square, extending from the embroidery across the front to the armholes. The round Dutch neck and three-quarter sleeves are finished with blue bands fastened with hemstitching.

NEW COLLARS AND TIES

A shop famous for its neckwear has washable crêpe de chine four-in-hand ties to wear with the soft linen collars. These come in all colors and cost 55 cents each. A black velvet neck bow 8¼ inches long made of ribbon 1¾ inches wide has dainty little roses around its pointed ends hand embroidered with pink, old-rose, blue and lavender ribbon. 75 cents is the price for this pretty novelty. White linen belts 4 inches wide, hand embroidered with dots and fastening with a detachable oval pearl buckle are also offered for sale at the shop for \$1.50.

The "Spring Maid" is one of the new turn-down shirtwaist collars. It is about 2 inches wide in the back, widens or narrows at the ends according to the style and is from 18 to about 20 inches long and leaves a small V-shaped opening when fastened. A simple style that is pointed at the ends is procurable in all white with hand embroidered scallops and dots in Empire design, in colored linen with white embroidery, and in white linen with colored embroidery at \$1. A white collar hand embroidered with three leafed sprays and dots widens to about 2½ inches at the ends and is \$1.25. A third with embroidered scallops and a row of dots around the edge has a rever effect in front, and costs \$1.50.

A flat linen collar in sailor shape with an edging of real Cluny lace fastens with a V-shaped opening at the neck and costs 50 cents.

GLOVES

One-button natural color and white do skin gloves which are softer than chamois and wash fully as well, are \$1.50 per pair. The six-button Biarritz gloves at the same price are sufficiently wide to be drawn on easily, the extra fullness at the wrist being held in by an elastic band on the inside of the glove. Doeskin gloves in twelve button lengths with three pearl buttons at the wrist are \$2.45. White Biarritz gloves, kid gloves and dark gray, light gray, black and tan suede gloves at 95 cents are among the uncommon offerings.

FANCY HANDKERCHIEFS

Handkerchiefs with colored borders that match the predominating color of the gown are among the imported novelties. A particularly pretty one has a border of three rows of hand embroidered dots in pink, blue or lavender on white linen and a colored hem a quarter of an inch wide matching the dots. These cost 25 cents each. Another dainty handkerchief has a wide stripe between two narrow ones; one corner is a bit of hand embroidery. This is procurable in pink, blue, lavender and green and the price is 25 cents.

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The VOGUE READERS' CORRESPONDENCE SERVICE



THIS department is the outgrowth of the Answers to Correspondents columns—a feature of Vogue which has been helpful to a great number of its readers, and which now invites you to take advantage of its enlarged equipment. On questions of dress, etiquette, social convention, schools, smart equipments, entertaining and purchasing, Vogue stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service.

DO you realize how much time and fatigue you can save when there arises some question of dress, of etiquette, or of where to buy this or that; if you will simply make use of Vogue's Correspondence Service instead of spending hours, and perhaps days, in finding out for yourself? Vogue believes that this Service is going to be of vast help to its readers and that it is going to do much toward making the magazine what it aims to be—invaluable as an adviser and friend.

UP to a certain point questions will be answered without charge. Some letters which the bureau receives, however, often call for several days of careful research, and for these a nominal sum will be asked. Here are the rules:

TO MRS. J. S.

WHAT wardrobe will my daughter and I require for a three-months' European tour? Will a steamer trunk and two suit cases be sufficient?

Ans.—Mother and daughter should each have a good tailor suit of light weight serge or cheviot, three blouses—two of wash silk or lingerie, one of crêpe de chine or chiffon cloth the color of the suit—and an afternoon gown of fancy crêpe faced with albatross in lieu of lining. The daughter's dress should be of any becoming color, yours of silver gray or some dark, rich hue.

As it will be warm before you come back, we advise you each to have a linen suit to wear with lingerie blouses. Then each a dinner or theatre dress with elbow sleeves and a slightly low neck.

You should each have a long coat for steamer and traveling.

A small soft toque and a hat for afternoons. Umbrellas and rubber sandals are also necessary. Several changes of underwear, a bath robe, bedroom slippers, handkerchiefs, stockings and small dress accessories. If you take a shawl strap, your coats, umbrellas, and rubbers can go in that. If you find you cannot pack as much as this in the desired space, omit the afternoon gown; or if you are going to very simple, small hotels where it is not necessary to dress for dinner, you may omit the dinner dress. Unless you go off the beaten track you can always supplement your wardrobe advantageously in Europe, if you find other things are necessary. You should, however, take the necessary shoes, as shoes are much better here than in Europe—but lingerie, gloves, handkerchiefs and so forth are cheaper abroad.

One steamer trunk and two suit cases is very little luggage for two people on a three-months' trip.

TO MISS W.

WHAT may be appropriately worn by a young widow approaching her second year of mourning?

Ans.—After one year in mourning a young widow should wear, for the next nine months, all black or all white, not black and white in combination. She may, however, omit the crêpe from her gowns and trim them with braid, tucks, folds, buttons, dull embroidery, jet, etc. During the last three months she may wear gray, lavender, and black and white combined.

1 Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.

2 Answers to questions of limited length which do not call for an immediate reply will be published in Vogue, at its convenience and without charge.

3 Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.

4 Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee \$2.

A The right to decline to answer is in all cases reserved to Vogue.

B The writer's full name and address must accompany all questions asked.

C A stamped and addressed envelope must accompany all questions to be answered by mail.

D Correspondents will please write on one side of their letter paper only.

Address
READERS' CORRESPONDENCE SERVICE
THE VOGUE COMPANY
443 FOURTH AVENUE
NEW YORK CITY

knotted in front, a sombrero hat, and a coiled lasso over his shoulder. Boys usually dislike fancy dress, but rather like to impersonate a cowboy.

The correct evening dress for a boy of fourteen, if he be tall, is a dinner jacket or Tuxedo with long trousers, a high banded turn-over collar, black bow tie, black or white waistcoat (a white waistcoat, by the way, is not correct for an adult with a dinner jacket, but is for a boy), white shirt, black silk hose, black patent leather pumps. If the boy is short, he should wear short trousers and an Eton collar, long black stockings and pumps. The same dress is correct for an afternoon dancing class unless it is a very informal one, when the boy can wear a very dark blue sack suit with long or short trousers, according to his size, Eton or high banded turn-over collar, white four-in-hand tie.

Some boys of fourteen, if not very tall, wear an Eton coat, but this garment is not popular with most American boys.

QUESTION.—After receiving cards from the parents announcing the marriage of their daughter, with At Home cards enclosed, what is the proper thing to do?

Ans.—You should call within two weeks after the time stated at which the bride and groom will be at home to their friends. If you live in another town, or at such a distance that a call is impossible, cards should be sent upon the first of their days at home.

After crape is omitted from her gowns it may also be omitted from her hats, which may be trimmed with black tulle, wings, ribbon, etc., and with them should be worn simple net veils, not lace.

TO M. M.

PLEASE suggest masquerade costume for slender fourteen-year-old boy for a dancing party, stating materials to be used. Also tell me the correct evening dress for a boy of this age and proper attire for afternoon dancing school.

Ans.—A very appropriate fancy dress for a boy of fourteen and one which is not too expensive or too much trouble, is that of a cowboy. Let him wear high riding boots or puttees, preferably the former, khaki trousers, a cartridge belt with a pistol thrust through it—of course, unloaded—a white negligee shirt, gauntlet gloves, instead of a collar, a red handkerchief folded and



Tuthill
Cut Glass

ARTISTIC combinations of
intaglio and facet cuttings.
The most beautifully finished glass.

Write for the Connoisseur Book.

TUTHILL CUT GLASS CO., Middletown, N. Y.

Hurm Art Shop

277 Fifth Avenue
Near 30th
NEW YORK

A large collection of commenced pieces to be done in cross stitch with colored cottons, just received. Centre pieces commenced with materials to finish, 24 inch, price \$2.25. Cross stitch books with assorted designs 15 and 25 cents each. Sheets with colored designs 35 cents. Peasant waists stamped on linen, voile or marquisette to be done in white or colored cottons, price \$2.00, \$2.50 and \$3.00 each.

Dresses stamped to match. Babies' outfits stamped to order. Stamping and embroidery to order. Stamping outfits, 35 cents.

KORA

"Holtite" Dress Shields
With Spring Attachment

"Holtite" Dress Shields are the result of an insistent demand from women for a self-fastening shield. By a simple little spring attachment, they close over the seam with a firm hold and remain in position until removed. They are perspiration proof and odorless, white, light and washable. Every pair warranted. Springs rust-proof. At your dealer's or send 25 cents for sample pair, any size desired.

The KORA CO., 454 Broome St., N. Y.

Caron

Paris

Artistic Perfumer

His Latest Novelty

"Mimosa" Extract

Sold by the best stores.

A Charming Conceit



\$8.50

Postpaid

Remit by check or money order. State style number of this negligee, which is 121, and give particulars as to size and color. The garment will be forwarded promptly.

The Above Dainty House Gown is made up in exquisite old Rose all silk Satin Messaline, with rich Persian design border of heavy shaded roses; handsomely bound with heavy ribbon and trimmed with silk cord and tassels. Obtainable in any shade desired at the above price. This is but one of the many exclusive negligees fully illustrated and described in THE FASHION

1911 CATALOGUE just issued, which also pictures a choice collection of hand-made blouses, Irish blouses and silk petticoats. Send for YOUR copy immediately, it's FREE. If possible, personally inspect the above and other Models at "THE FASHION" 2135 Broadway New York (Bet. 74th & 75th Sts.)

EXQUISITE CHINESE HAND MADE INSERTIONS AND LINEN

Artistic designs and finest quality Linen which has the sheen and rustle of Silk. Write for samples and prices. CAMPKIN IMPORTING CO. Fort Gaines, Ga.

Did You Miss

VOGUE'S Spring Pattern Catalogue Number, dated March 1st? If so, send 25 cents at once for a copy.

It is an unequalled guide to the Spring Fashions, as well as a catalogue of our newest patterns for 1911.

VOGUE

443 Fourth Ave., New York.

Best French Toilet Soap

made by

LEMOINE — Paris

25 cts. cake. 69 cts. box.

ALL DEALERS.

La Resista

Her Story In Verse and Picture.



Handsome Brochure—

Comprising clever verse and charming pictures in colors. Bound with silk cord ready to hang in your boudoir. Sent for 10 cents in stamps or silver.

La Resista Corsets are made with "Spirabone" the only Stay as flexible as the human body.

Ask to see La Resista Corsets at your dealers

Address orders for Brochure to Dept. V.

La Resista Corset Co., 21 W. 34th Street, New York.

Downer Hawes & Co. Inc. Prop.

FOR WOMEN OF FASHION



Mrs. MASON'S Old English HAIR TONIC

If you have thin hair, falling hair, dandruff, itching scalp, or if your hair is beginning to turn gray, use Mrs. Mason's Old English Hair Tonic. This remarkable Hair Tonic, made from an old English formula, makes the scalp healthy, and the hair to grow thick and luxuriant. Used by the society women of New York, London and Paris, including Duchess of Marlboro, Madam Melba and many others.

Have You Ever Tried PAXTINE TOILET ANTISEPTIC? It is better and more economical than liquid antiseptics for all toilet uses. Both preparations at drug and toilet stores. THE PAXTON TOILET CO., Boston, Mass.

DO YOU WANT BEAUTIFUL SKIN?

The Vernet Parisan PREPARATIONS AND TREATMENTS For beautifying the complexion, nourishing the skin and removing wrinkles are Unsurpassed and Absolutely Reliable.

RÊME VERNET THE COMPLEXION CREAM THAT SATISFIES.

Sent prepaid to any address in the United States.

SIZES—\$1, \$1.50 to \$2.50

Mme. Du Vernet

542 Fifth Ave., N. Y.



Her presence is

"Like a sweet South wind That breathes upon a bank of Violets, Stealing and giving odor"

She uses Llewellyn's Violet Orris Sachet

Packets by mail, 25 cents

One dozen, \$2.50

Sample on application

L L E W E L L Y N 1410 Chestnut St. Phila.



Smart Models for Spring and Summer

Tailored to order after the most recent fashions and from the very highest grade material.

Suits and dresses designed and tailored to suit the individual taste from \$20 to \$45 are as original and exclusive in material, style, workmanship and finish as are the \$60 to \$75 garments. In the execution of all work, we combine our ideas with yours. We build each suit to order.

Dresses—Linen, \$20.00
Suits—Linen, 20.00
Suits—3-Piece Linen, 32.50
Suits—Worsted, 45.00

3 logical reasons why our prices are so reasonable

First: Mr. Mayer personally conducts all fittings, thus eliminating unnecessary mistakes and delays in delivery of garments.

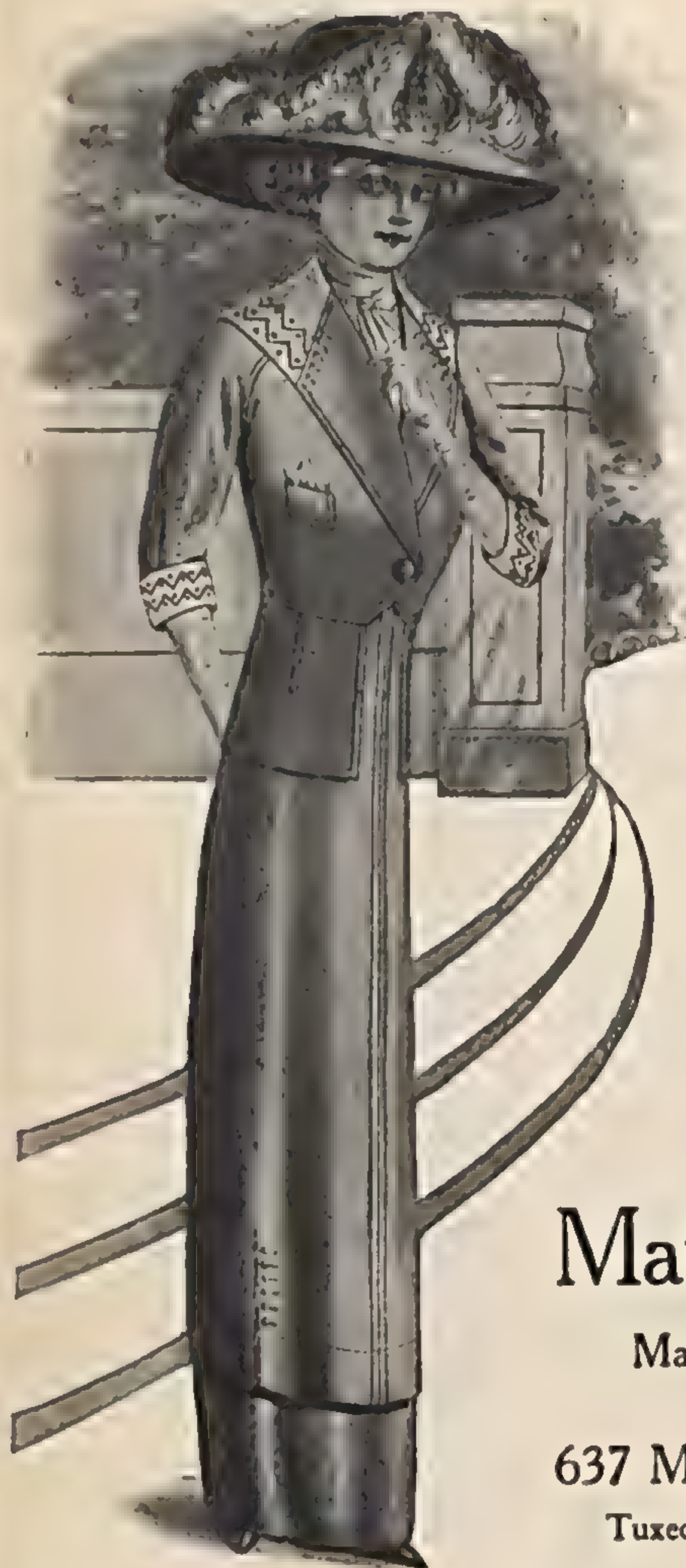
Second: The location of our sales-rooms and work shops does not demand high rents; yet it is centrally located and in easy reach for all. Opposite Sterns'.

Third: The volume of our business enables us to be satisfied with a small profit on each garment.

We invite your personal inspection of our models. Mail orders promptly executed. Spring Fashions sent on request.

Mayer "Chic" Company

Tailors to Women Originators of "Chic" Patterns. 12 West 22d Street, New York Near Fifth Avenue



ONE of our models that has been selected by women of taste and discrimination.



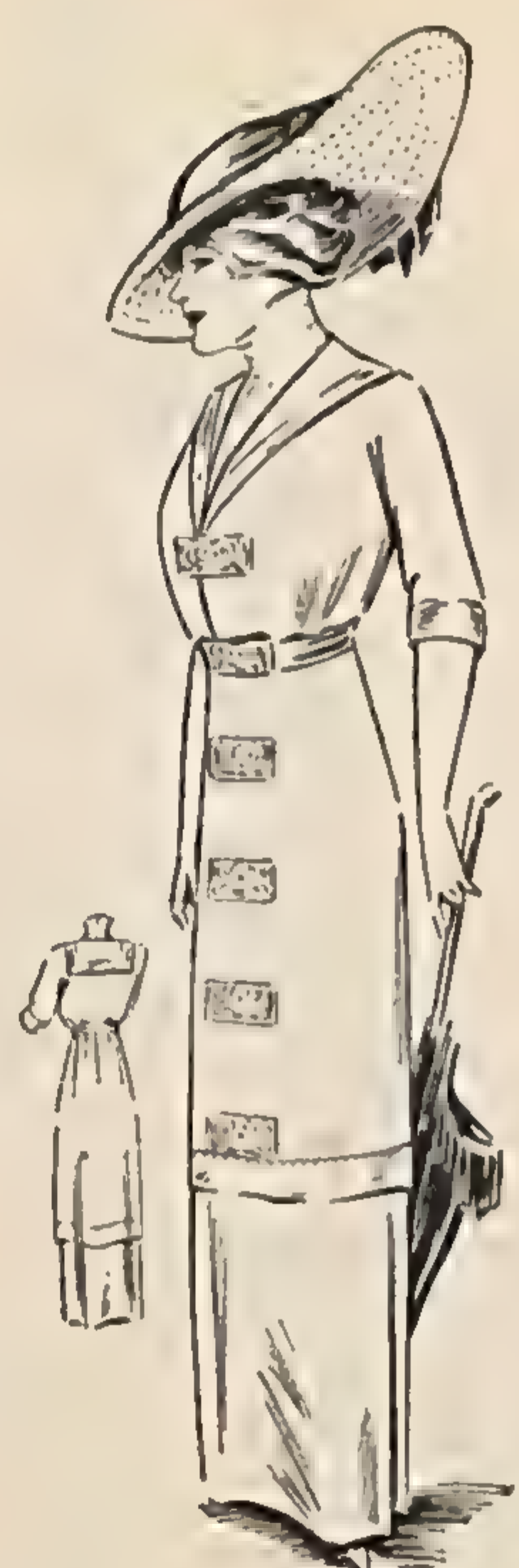
Maison Violette

Max. J. Mayer, President

637 Madison Ave., New York

Tuxedo Building, Corner 59th Street

Paris Office: 14 Rue Taitbout



1761



1823

VOGUE PATTERN DEPARTMENT

No. 1761.—TUNIC model of marquisette, edged with folds of silk. The materials required to make this model are 3 1/4 yards of marquisette 36 inches wide and 1 1/2 yards of satin. Pattern cut in eight pieces. Price, 50 cents.

No. 1831.—COAT suit of white linen trimmed with Irish crochet lace panels and rose satin faced collar and revers. The model requires 7 yards of material 36 inches wide, 1 1/2 yards of Irish crochet lace, 3/4 yard of rose satin. Pattern of coat cut in 8 pieces; skirt pattern cut in 3 pieces. Price, 50 cents for waist or skirt.

No. 1823.—FROCK of all-over embroidery in combination with pale blue linen and an all-over tucked net chemisette. The model requires 6 yards of all-over embroidery 36 inches wide; 2 1/4 yards of linen 36 inches wide, 1/2 yard of all-over tucked net 24 inches wide; 1 1/4 yards of lawn for kimono waist lining. Pattern of waist, including one-piece kimono waist lining, is cut in 11 pieces. Pattern of skirt in 5 pieces. Price, 50 cents for waist or skirt.

No. 1853.—GOWN of flowered organdy. The model requires 6 1/2 yards of organdie 36 inches wide, 6 yards of mull 36 inches wide for foundation, 3 yards of rosebuds and 1 yard of ribbon. Pattern of waist cut in 8 pieces including 1 piece kimono lining. Skirt pattern in 6 pieces including 3-piece foundation. Price, 50 cents for waist or skirt.



1853



1831



Our Mail Service Shoe Department

Is one of the most efficient departments in America. The service is known to and patronized by the best families throughout the South and West. Securing the most fashionable footwear is a difficult problem to most families living outside of the larger cities and we solve this problem through our well organized Mail Service Department. We can fit you perfectly with our very newest and most charming footwear of the season, no matter where you live. Write to-day for our CATALOG, VOL. 15. It illustrates the new Swope styles for Spring and Summer 1911. Or order a pair of these nobby, well-built ties.

NO. 1410—WOMEN'S TIES—like above illustration, in black suede or calf-skin; three-hole tie; wing tip; perforated trimmings; all sizes and widths **\$5.00**

Send 25 cents extra for postage. Fit absolutely guaranteed or money back.

WOMEN'S SILK HOSE SPECIAL—Our Leader, black only, \$1.50 value, per pair..... **\$1.10**

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Shoe Co.
303 N Broadway St. Louis U.S.A.

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Absolutely unrivalled for the care of the skin

A SKIN FOOD
A FLESH WHITENER
A COMPLEXION REFINER

It soothes and heals chapped hands and lips.

It nourishes by cleaning out the pores.

It softens and whitens the skin and gives that fresh youthful effect so much to be desired.

It is a greaseless cream and hence instantly removed by cold water.

It serves the entire family, from baby to father, who will find it delightful after shaving.

Its dainty patrons are legion and if you are not familiar with

CREME SIMON

you owe it to yourself to at least

TRY ONE JAR

You get "FACE" VALUE
All druggists and dry goods stores can supply it at

50c., 75c. and \$1.00

Poudre Simon—exquisite face powder, white, flesh, pink or brunette—in Violette, Heliotrope or Marechal Odors; 75 cents a large box.

Savon Simon 50 cents a cake—hygienic soap completes the treatment; the three are known as the

American Beauty Trio
Send for Dainty Booklet and Sample Offer 405, Free on Request

J. SIMON & Cie. 2 Cliff Street N. Y. C.



VOGUE'S SPRING FASHION NUMBER

OUR next number will present the culmination of the Spring mode. The latest models by the foremost designers of Paris and New York, evolved in the saner mood of the later Spring, will give to this number the authoritative fashions for the coming Summer.

THERE will also be an entertaining London supplement, full of the freshest news of English fashion and society. The regular VOGUE departments will complete a number that will be the last word on fashions for Spring and Summer, 1911.

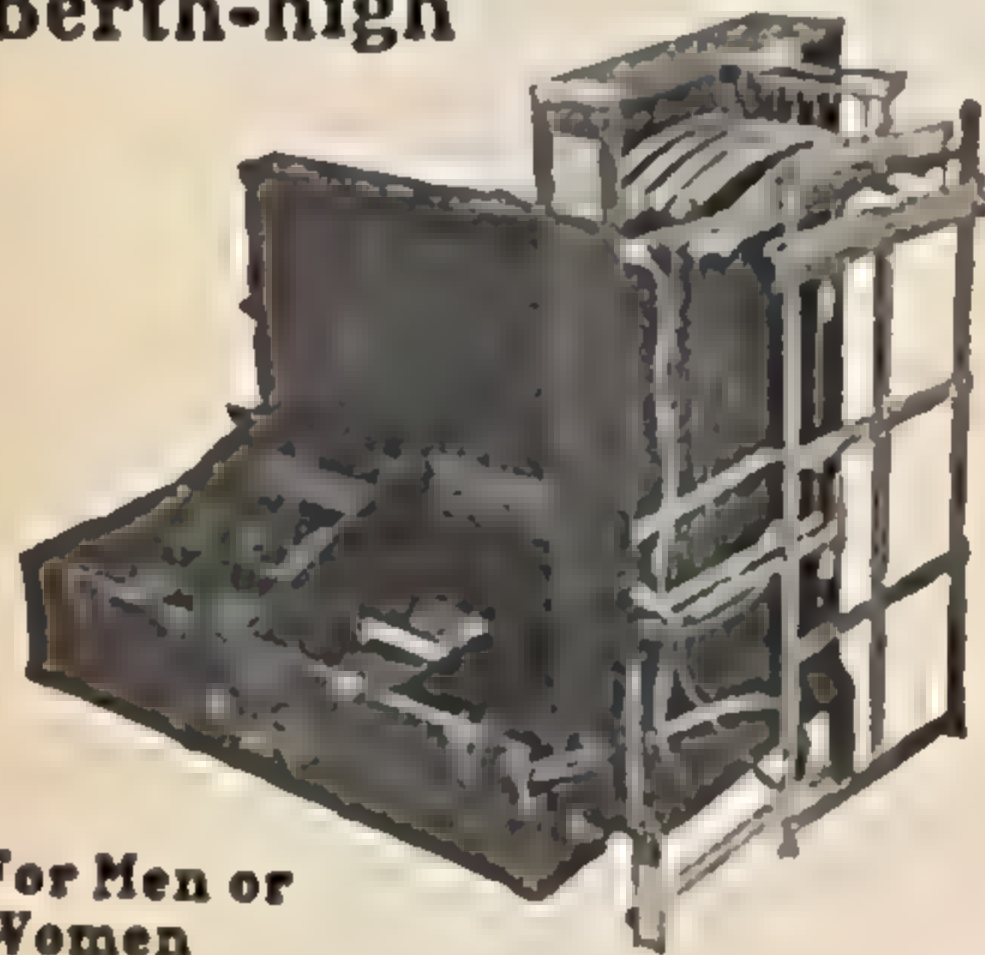
MAKE sure that your newsdealer is reserving a copy of the Spring Fashion Number for you. Or write us immediately, enclosing \$4.00 for a full year's subscription, beginning with the next number.

VOGUE, 443 FOURTH AVENUE, NEW YORK



Every through train and every ocean steamship in the world is carrying **HARTMANN WARDROBE TRUNKS.**

Berth-high



For Men or Women

Berth-high is the one adequate steamer wardrobe trunk. *Men's Style* carries 5 to 7 suits or overcoats, according to the weight of garments, and full equipment of furnishings. *Women's Style* carries from 7 to 10 suits or gowns, depending on weight, with everything needed in hats, shoes, accessories and lingerie.

Boodwar



For Women only

Boodwar, as its name implies, permits any woman to enjoy all the comforts of closet and dresser while traveling. It will carry 10 to 15 suits or gowns, abundant lingerie and furnishings, including hats and shoes. This wardrobe trunk is only 36 inches long, but it has all the carrying capacity of the ordinary 51-inch model.

We will gladly furnish booklet giving full information about the Hartmann Specialties and also give you the name of a dealer who will supply you.

HARTMANN TRUNK COMPANY
204 Jackson Boulevard, Chicago, Ill.

You can live in a trunk and enjoy it if it's a **HARTMANN WARDROBE**



VOGUE PATTERN DEPARTMENT

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of pattern are relatively low.

NOTE.—Cut-to-order patterns cannot be promised in less than five days from receipt of order.

SKIRTS, without foundation, \$2.50; with foundation, \$3.00.

BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, with sleeve, \$4.00.

THREE-QUARTER LENGTH AND LONG COATS, \$3.00.

NEGLIGES, \$2.00.

MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—The patterns illustrated on this page are cut in sizes 34, 36, 38 and 40 bust measure, and 22, 24, 26 and 28 belt measure. Price, 50 cents for coat, waist or skirt.



As a reader of *Vogue* you will thoroughly appreciate the most excellent quality of my Hair Goods and the advanced modes in which they are shown.

You will likewise be interested in the prices I quote, but because of the fact that they are so unusually low compared with what you would have to pay elsewhere, I think it well for me to give the reasons for my ability to undersell competition.

You probably know that other first-class Hair Goods establishments are located on the ground floor, and mine being upstairs, I naturally save quite a considerable amount of money in rental and other expenses that necessarily accrue from the conduct of a ground floor business. This, together with the fact that my factory is located on the premises, enables me to make good my above contentions.



Among the many smart coiffures I have is the "Empress," which is produced with our "Basket Weave Plait," giving the effect as shown in illustration above. This "Basket Weave Plait" sells elsewhere at \$45, but my price is \$25.

OUR LORAIN CURLS

at \$7.95
ARE WORTH
\$12.00



Then I have the "Debutante," which is especially becoming to small features. This is produced by using a set of our "Lorraine Curls" at \$7.95, elsewhere \$12. "Larger Lorraine Curls" I am selling at \$10.



My "Transformation Pompadour" needs no comment. Most all women require one. I am selling a beautiful one at \$5.95.

Mail Orders.—In ordering by mail enclose lock of your own hair. A perfect match guaranteed. Write for Catalogue. Manicuring, Hair Dressing, Facial Massage. Eyebrows shaped, 50 cents.

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Hair Goods

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25-27 West 34th Street, New York
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Parlor Floor. Take Elevator.

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IN ALL FIRST CLASS
MILLINERY SHOPS AND DEPARTMENTS
ASK TO SEE "FISK" MILLINERY

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Silk Stockings

SILK stockings appeal with particular force to every woman. They represent not only an ideal of luxury, but their smart, trim, well-dressed effect sets off both gown and slipper. We are now able to sell silk stockings at a price that seemed impossible once. The lower cost of raw silk and better methods of manufacture have done this. Few women know they can get a good black silk stocking for a dollar, but they can if they ask for

Gordon HOSIERY

THIS name covers every kind of good stocking worn by women, men, boys, girls or babies. Here it refers to silk stockings of quality, the kind worn by women of taste. These stockings are pure thread silk, sheer, well reinforced both in the garter hem and heel and toe, and are of the kind for which you had to pay much more only a short while ago.

The Gordon Dollar Silk Hose, pure thread silk, heavy lisle soles, heel and toe, extra garter hem protection, **\$1.00**

No. 500, ingrain silk, with all silk or lisle feet, reinforced heel and toe, 4½-inch garter hem, black, white and all colors, **\$1.50**

Nos. 640 and 650, finest quality, with all silk or lisle soles, heel and toe, 4½-inch garter hem, black, white and tan, **\$2.00**

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Building

Brown Durrell Co.

Handsome catalogue sent on request

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Brown Durrell Bldg.
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Makers of Forest Mills Underwear—fine, elastic fabric, close fitting, hand finished—made in three weights and in every style. For sale by all dealers. Write for booklet.



EVEN when the world was young, and wondrous queens of Dido's time held sway, palm and olive oils were used as beautifiers—the oils which we put into **Palmolive Soap**, the largest selling and most popular high grade toilet soap in the world. We have now supplemented Palmolive Soap with a new product—

Palmolive Cream

You'll be *delighted* with Palmolive Cream. It at once whitens, soothes and softens dry, chapped and irritated skin, beautifying and invigorating it. It protects and preserves the complexion through the wildest of wintry weather.

It comes to you snow-white, pure, smooth and delightfully perfumed. We have had 36 years of experience in the preparation of high-grade toilet articles. One can't find elsewhere a cream to compare with this.

Artist's Proofs of Six Historic Oil Paintings FREE

H. S. De Lay, the noted artist, has painted six beautiful oil paintings for us. They picture historic incidents during the reign of six famous queens of the Orient. Each picture is accompanied by a brief description of the incident portrayed.

The artist's proofs, which you may have free, are reproduced by a new eight-color process on antique paper, size 13 x 14½ inches. Framed, on the wall, one can hardly decide if they are originals or copies.

There is, of course, no advertising or printing of any sort on them. They would sell at retail in art stores for at least \$1.00 apiece.

But they are not for sale. We are using them solely to introduce Palmolive Cream, for we know, if you try it, you'll use it always.

DIDO, a former princess of Tyre, set out at the head of a band of Tyrian colonists, after her husband's death, and founded the city of Carthage, long the rival of Rome. She is said to have stabbed herself to death on a funeral pyre to avoid marrying a barbarian.

How to Get Them

Send us the band from the carton containing the jar of Palmolive Cream and twelve 2-cent stamps for postage and packing. We'll send the six pictures at once—all ready for framing.

Try Palmolive Cream. Buy a jar today and send for the pictures.

If your dealer hasn't Palmolive Cream, we will send you a small sample jar of the Cream, a sample cake of Palmolive and the six pictures on receipt of 50c and the dealer's name. (120)

B. J. Johnson Soap Co., 390 Fowler St. Milwaukee, Wis.



50c the Jar

